KATE BUSH WORLD EXCLUSIVE

KERRANG!

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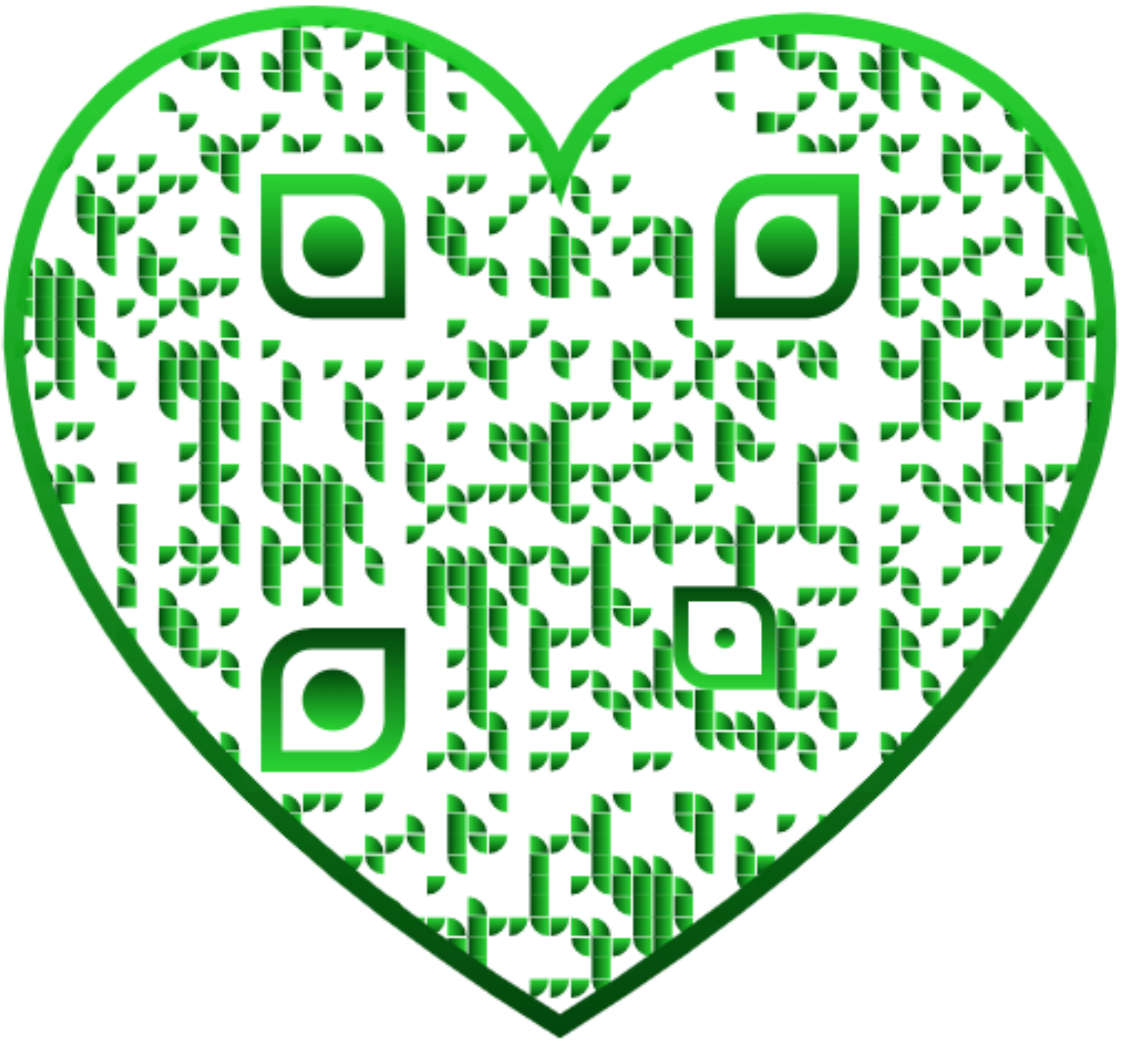
February 23 – March 7

GENESIS... ALIEN CULTURE

SHY
SPIDER
GREAT WHITE
JOHN COUGAR
ROCK GODDESS
WENDY O. WILLIAMS
RICK SPRINGFIELD
JOHN SYKES

PHIL COLLINS: Pic Robert Ellis.



MAYHEM!

■ **KROKUS** HAVE at last recruited a new, permanent drummer. It's **Jeff Klayven,** previously with the now-defunct **Cobra.**

The band are presently rehearsing and writing material for their next album. Recording is now scheduled to begin on April 1 at *Little Mountain Studios* in Vancouver with **Bruce Fairbairn** producing. The LP (as yet untitled) is likely to be issued on *Geffen* in mid-July.

Krokus go back into live action on August 18, when they play at an outdoor festival in Stockholm. Further August festival appearances have also been lined up in Dortmund, Frankfurt and Nuremberg and **Storace's** boys are among those being mentioned for this year's *Castle Donington* bill (others include **Rush**, the current favourites for the headlining spot, and **Kiss**).

In the meantime, former Krokus bassist **Chris Von Rohr** has issued the following statement concerning his recent sacking from the band:

'I had to leave Krokus, which I founded in 1974, because my general attitudes included giving honest, dirty interviews as the band's main spokesman and also telling the rest of the boys that **Butch Stone** *(the quintet's manager) was making too much money from us.*

'Although it may not seem like a wise move in the business sense, I'm glad not to be a part of this organisation any more.'

Von Rohr is currently putting together a new project, details of which have yet to be announced.

■ A NEW American independent Heavy Metal label has recently been launched. It's called *Combat Records* and is an offshoot of *Important Records Distributors.*

Their first batch of releases includes **'The Rods Live'**, the debut LP from Texan act **Helstar** (titled **'Burning Star'** and produced by **Carl Canedy**), **'Fire In The Brain'** from Swedish outfit **Oz** and **'Live Speed On Ice'**, a live album by **Talas.**

'Burning Star' has the following track listing:

Side one: **'Burning Star', 'Towards The Unknown', 'Witch's Eve', 'Run With The Pack'.**

Side two: **'Leather & Lust', 'Possession', 'The Shadows Of Iga', 'Dracula's Castle'.**

The Talas LP was recorded at *L'Amours Club* in New York late last year. It has the following track listing:

Side one: **'Sink Your Teeth Into That', 'Crystal Clear', 'Farandole', 'Do You Feel Better', 'Lone Rock'.**

Side two: **'King Of The World', 'Inner Mounting Flame', 'Bass Solo', 'High Speed On Ice', 'Shy Boy'.**

■ SOUTH LONDON rockers **Snowblind** have recruited vocalist **Tony Mason,** formerly with **Omen.** The band are to undertake a series of gigs in the next few weeks before releasing their debut single on the *Collision Course* label.

■ **'ELEANOR RIGBY'**, the debut single from **Jeddah** (reviewed in issue 59) is now available on mail order at a price of £1.25 (UK) or £1.50 (overseas). The package, which includes a free poster, can be obtained from: Jeddah, **PO Box 489, London SE10 9DY.** All prices include postage and packaging.

■ DANISH BAND **Witch Cross** are presently working on their first album at *Easy Sound Studios* in Copenhagen (recently used by **Mercyful Fate**).

The LP is being produced by **Ivan Horn** and is expected to be issued in Denmark during late March/early April. However, no label agreements have been signed outside of their native land. Any interested parties can contact the band c/o **Bo Winther Olsen, Skoyfogedvaenget 33B, 3300, Frederiksvaerk, Denmark.**

■ A NEW rock 'n' roll shop has just opened up in Greenwich Village, New York. Called *It's Only Rock 'N' Roll*, the store stocks records, videos, books, magazines (including *Kerrang!*), tour programmes, posters, calendars and other paraphernalia.

Anyone in the area might well find it worth their while spending a little time at the shop, which is located at **49, West 8 Street, New York, NY 10011.**

■ **NEW JERSEY** *'theatrical HM band'* **Rat Salad** are presently recording their debut EP. It's expected to be released during the Summer on their own label.

■ NEW YORK band **Warhead** are to issue a five-track EP at the end of February. The track listing is: **'First Strike', 'Fight For Your Life', 'Whore', 'I'm A Killer'** and **'Path Of Destruction'.** All the numbers were produced by the band (whose line-up is **MX** on guitar, **Minnetman** on drums, **Pershing** on vocals and **Titan** on bass), with the exception of 'Fight For Your Life', which was co-produced by the quartet and **Virgin Steele** guitarist **Jack Starr.**

■ **BARNSLEY BAND Lotus Crüise** have recently issued a seven-track cassette album on their own *Cruise* label. Titled **'A Fistful Of Heartache'**, it has the following track listing:

Side one: **'Queen Of Broken Hearts', 'Heartache', 'I Get A Feeling'.**

Side two: **'Tokyo Blade', 'Billy's Got A Gun', 'Bad Girl', 'Leaving You On Sunset Avenue'.**

This is available at a price of £2 (incl. p&p) from: **28, Parish Way, Monk Bretton, Barnsley, S. Yorks S71 2JW.**

■ **BILLY SQUIER'S** latest album will now definitely be produced by **Jim Steinman.** Recording has just started at New York's *Power Station Studio* and the LP will be mixed in London. As yet no title or release date has been confirmed.

■ WEST COUNTRY band **Bronz** issue their debut album on March 9. Titled **'Taken By Storm'** and

QUO CALL IT QUITS

STATUS QUO *(pictured above) undertake another major British/European tour from April–July – and these shows will mark the band's farewell appearance as a live act.*

The UK/Ireland dates are as follows: ***Dublin, RDS April 11/12, Cork, City Hall 13, Limerick, Savoy Theatre 15, Belfast, Mayfield Leisure Centre 16/17, Galway, Leisure Land 18, Birmingham, NEC May 26, Ipswich, Gaumont 28/29, Manchester, Apollo 30/31, Deeside, Leisure Centre June 1, Leicester, De Montfort Hall 5/6, Stoke, Trentham Gardens 7/8, Newcastle, City Hall 9/10, Glasgow, Apollo 12/13, Edinburgh, Playhouse 14, Aberdeen, Capitol Theatre 15, Dundee, Caird Hall 16, Blackpool, Opera House 18, Bridlington, Spa 19/20, London, Hammersmith Odeon 24-30, Oxford, Apollo July 2/3, Shepton Mallet, Showering Pavilion 4, St. Austell, Cornwall Coliseum 6/7, Poole, Arts Centre 8, Southampton, Gaumont 9/10.***

Ticket prices are as follows: Dublin (£7.50 Irish); Cork, Limerick, Galway (£7 Irish); Belfast (£7); Deeside, Leicester, Stoke, Bridlington, Shepton Mallet, St. Austell, Poole (£7.50); Birmingham, Ipswich, Manchester, Newcastle, Glasgow, Edinburgh, Aberdeen, Dundee, Blackpool, London, Oxford (£7.50/£6.50); Southampton (£7.50/£6.50/£5.50).

All tickets are on sale now from the respective box offices and usual agencies with the exceptions of Birmingham, Deeside, Stoke and Shepton Mallet. Postal applications ***only*** *will be accepted for these venues. Cheques/Postal orders (made payable to* ***'FTMO'****) plus an SAE should be sent to:* ***Quarry Productions, PO Box 290, London SW1 V2DQ.***

Commenting on Quo's decision to cease live work after this week, guitarist/vocalist ***Francis Rossi*** *said that "*we feel that everything has to come to an end sometime and this seems like the right time for us . . . We've all become involved in various other projects outside the band so this gives us more time for those."

However, whilst the quintet don't plan to tour again, they will *continue to record together.*

released (coincidentally?) on *Bronze Records*, it has the following track listing:

Side one: **'Send Down An Angel', 'Heat Of The Night', 'The Cold Truth', 'Night Runner', 'Taken By Storm'.**

Side two: **'Don't Ever Wanna Lose Ya'** (a cover of the old **New England** song), **'Sweet Lady', 'Harder Than Diamond', 'Tiger', 'Loneliness Is Mine'.**

■ *WEA RECORDS* have recently issued the following albums in Compact Disc form: **'Hotel California'** and **'The Long Run'** (both from the **Eagles**), **'Shake It Up'** (the **Cars**), plus **'Best Of ELP'.**

■ *KERRANG!* DESIGNER **Steve 'Krusher' Joule** is currently running a weekly Heavy Rock disco. Held every Wednesday night at the *China Hall* pub between 8-11, it goes under the alluring title of **'Krusher's Earbashing Night'.**

Admission is free and the venue is located at Lower Rd, London SE16 (near Surrey Docks underground station).

■ PRESTON BAND **Sapphire** are still eager to recruit a vocalist to complete their new line-up. All potential frontmen should contact the band on **0772 719680.**

■ **DUMPY'S RUSTY NUTS** issue their debut album on *Landslide Records* (an off-shoot of *Noise*) on February 24. Titled **'Somewhere In England (Live At The Marquee)'**, it's a double LP retailing for £5.99.

The full track listing is:

Side one: **'Got To Be The Blues', 'Ride With Me', 'I'm A Hog For You Baby', 'Riff It Up'.**

Side two: **'Night Rider', 'Woke Up This Morning', 'Look In The Mirror', 'Whole Lot Of Blues', 'Out Of Reach'.**

Side three: **'Box Hill Or Bust', 'Tush'** (a cover of the **ZZ Top** number), **'Just For Kicks', 'Cross Keys'.**

Side four: **'Wee, Wee Baby', 'Route 66'.**

■ **LOS ANGELES band Warlord** have now signed a Japanese record deal with *Watanabe Music* and *SMS*. Their debut album, **'Deliver Us'**, is to be released in Japan within the next few months. It will feature one more track than the American LP, *viz* **'Mrs Victoria'**, previously available only on the 'Metal Massacre 3' compilation.

The outfit's second album, **'Thy Kingdom Come'**, is expected out towards the end of this year.

■ **ROBIN GEORGE** has signed a management contract with **Brian Lane**, who handles **Asia's** affairs. It's entirely possible that the solo performer will now leave the *Arista* label.

CONTINUES OVER

GILMOUR IN THE PINK

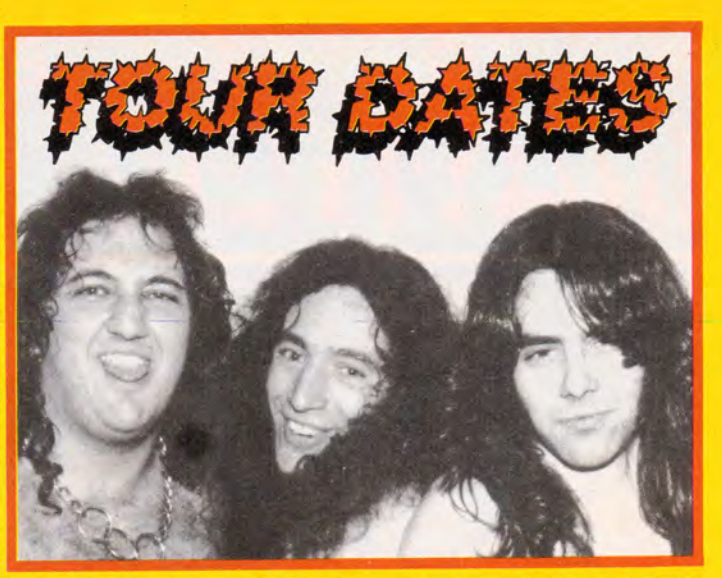
■ ***PINK FLOYD** guitarist/vocalist **Dave Gilmour** (pictured above) releases his second solo album through the* **Harvest** *label on March 5. Recorded in Paris between July and October 1983, the album is titled **'About Face'** and was co-produced by Gilmour with **Bob Ezrin.***

The full track listing is: 'Until We Sleep', 'Murder', 'Love On The Air', 'Blue Light' (just issued as a single), 'Out Of The Blue, 'All Lovers Are Deranged', 'You Know I'm Right', 'Cruise', 'Let's Get Metaphysical', 'Near The End'.

All lyrics and music were written by Gilmour, with the exception of 'Love On The Air' and 'All Lovers Are Deranged,' the words to which were supplied by Pete Townshend.

The regular musicians on the recording sessions comprised (aside from Gilmour) Pino Palladino (bass), Jeff Porcaro (drums/percussion) and Ian Kewley (organ/piano). Guest performers included Steve Winwood, Anne Dudley, Louis Jardine, Ray Cooper, Jon Lord and Ezrin himself.

It's expected that Gilmour will undertake a solo tour taking in Britain, Europe and America between April-June.



RODS ROADBOUND!

***THE RODS** (pictured above), **METALLICA & EXCITER** head out during March/April on an 11-date package tour: Hanley, Victoria Hall March 21, London, Hammersmith Odeon 22, Dunstable, Queensway Hall 23, Cardiff, New Ocean 25, Nottingham, Rock City 26, Blackburn, St. George's Hall 27, Birmingham, Odeon 28, Manchester, Apollo 29, Newcastle, Mayfair 30, Ayr, Pavilion April 1, Glasgow, Penthouse 2.*

See the next issue of Kerrang! *for an exclusive money-saving ticket offer for this great HM tour.*

SNOWY WHITE plays a series of gigs during March: Loughborough, University 9, York, University 10, Dunstable, Queensway Hall 11, London, Dominion Theatre 13. Tickets are priced at £4.50/£4 for all venues.

HALL & OATES come to England to play four shows during March: Brighton, Conference Centre 6, Birmingham, NEC 7, London, Wembley Arena 9/10.

Tickets are priced at £7/6 (Brighton/Birmingham) and £8/£7/£6 (Wembley).

TWELFTH NIGHT have added the following dates to their tour: Glasgow, Nite Moves February 21, Oldham , Romeo & Juliet Club 22, Lancaster, St. Martin's College 23, Eltham, Avery Hill College March 2, London, Marquee Club 3/4.

DUMPY'S RUSTY NUTS play shows at Cambridge, City Limits February 24, Harwich, Centre 25, Brighton, Escape Club 26.

EMERSON have lined up a performance at Sunderland, Mayfair on February 24.

HAZE headline shows at Newcastle, Cooperage Club March 8, East Ham, Ruskin Arms 19, Bradford, Wheatsheaf April 4, Rochdale, Flying Horse 15, Huddersfield, White Lion 21, Sunderland, Mayfair 27.

ONE BURNING HEART appear at London, Marquee Club February 23, Gravesend, Red Lion 25, Lee Green, Old Tigers Head 29, Tunbridge Wells, Angel Centre, March 2, Kingston, Grey Horse 6.

LIAISON play Uxbridge, Brunel University March 3, London, Marquee Club 25.

GLASGOW continue to pound away on the road with the following list of recently confirmed gigs: Paisley, Clippings Inn February 25, Dunoon, EM Club March 1, Glasgow, The Venue 2, Bathgate, Rico's Club 4, Glasgow, University 15.

SPIDER head out on their first headlining tour during March: Leicester, Polytechnic 20, Newcastle, Mayfair 21, Edinburgh, Playhouse 22, Leeds, University 23, Blackburn, King George's Hall 24, Liverpool, Royal Court 25, Bournemouth, Winter Gardens 27, London, Hammersmith Odeon 28, Ipswich, Gaumont 29.

Ticket prices for all shows are £3 in advance or £3.50 on the night.

Alaska are to be 'special guests' with the third spot on the bill being filled by a local band for each show. **Clive Burr's Escape** will fill this role in London.

MAGNUM have added the following dates to their current UK tour: Cardiff, New Ocean, February 27, Coalville, Benson's 28, Sheffield, Polytechnic 29, Whitehaven, Whitehouse March 1, Newcastle, Mayfair.

Former **Stampede** guitarist **Laurence Archer** (who is working with Magnum keyboardsman **Mark Stanway** and **Phil Lynott** on a new project) will be guesting with the band on all dates.

Support act is Midlands quintet **Steel.**

HEAVY PETTIN headline the following UK tour during March: Glasgow, Penthouse 12, Ayr, Pavilion 13, Cleethorpes, Winter Gardens 15, Leeds, University 16, Newcastle, Mayfair 17, Nottingham, Rock City 19, Birmingham, University 20, Sheffield, University 21, Bournemouth, City Hall 23, St. Albans, City Hall 24, London, Marquee Club 26/27.

The band release a new single through *Polydor* on March 2 in both seven and twelve inch formats. The former features a re-mixed version of **'Love Times Love'** plus **'Shout It Out'**, whilst the latter contains an extra track in **'Hell Is Beautiful'.** There is also a guitar-shaped picture disc of the seven incher.

MORE MAYHEM!

■ **SIMON KIRKE** has parted company with **Wildlife**. His replacement is former **Judie Tzuke/ Climax Blues Band** drummer **Jeff Rich.** The band's immediate plans, however, remain unknown.

In the meantime, Kirke is currently rumoured to be working with former **Asia** bassist/vocalist **John Wetton.**

BREAKING THE PAIN BARRIER

■ **PICTURED ABOVE (centre) is** Roger Daltrey **in a scene from the video shot for his recent solo single** 'Walking In My Sleep'. **Filmed at the *All Stars Rock & Youth Club* in London's Notting Hill Gate, it was directed by** Peter Sinclair **and also featured** Ian Dury **(above right) plus** Norman Watt-Roy **(above left).**

Daltrey's latest album, 'Parting Should Be Painless', **is to be issued on the *WEA International* label in mid-March. It was produced by** Mike Thorne, **engineered by** Harvey Goldberg **and recorded at *Ramport Studios* (London), *Media Sound* (New York) and *Parkgate* (Hastings). The full track listing is:**

***Side one:* 'Walking In My Sleep,' 'Parting Should Be Painless', 'Is There Anybody Out There', 'Would A Stranger Do', 'Going Strong'.**

***Side two:* 'Looking For You', 'Somebody Told Me', 'One Day', 'How Does The Cold Wind Cry', 'Don't Wait On The Stairs'.**

Among the musicians on these sessions were Chris Spedding **(guitar),** Micky Gallagher **(keyboards/guitar),** Michael Brecker **(tenor saxophone),** Alan Schwartzberg **(drums) and Watt-Roy (bass).**

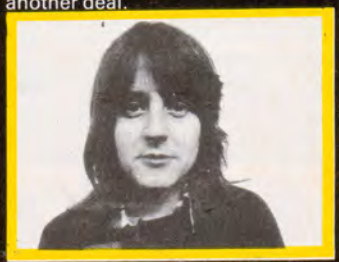
Daltrey has no plans at present to tour and, as far as the Who's **position is concerned, the vocalist has stated that *"if you can believe what* (Pete) Townshend ***says, then it's over!"* Watch out for a forthcoming interview with the man.**

■ **DIAMOND HEAD** have parted company with *MCA Records.* According to an official statement from the label, *'their contract came up for renewal recently and it was mutually felt that the arrangement shouldn't be continued. A lot of people at* MCA *put a great deal of effort into trying to break the band. However, the fact that Diamond Head didn't make it in a big way towards the end of 1983, as they themselves expected, obviously led to some disaffection on all sides.'*

Commenting on the situation, Diamond Head's manager, **Linda Harris,** said that *"we initiated the break. We've been disillusioned with the way things have gone during our two years on the* MCA *roster. A lot of the things that needed to be done to promote a rock act never happened and as a result the band have gone backwards in the past couple of years.*

"The final straw came when we found that the entire first pressing of 20,000 on our 'Canterbury' album was faulty."

Diamond Head are now in the throes of contacting all major companies with a view to getting another deal.



TONKA TACTICS

■ FORMER **UFO** guitarist **Paul Chapman** (pictured above) has now put together his new band.

As yet without a name (the idea of calling it **DOA,** as mentioned in issue 61, has now been dropped because too many other outfits already exist under the same monicker), the line-up is Chapman (guitar), **David Edwards** (vocals), **Robert Journey** (guitar), **Paul Barron** (drums). **Steve Chikitus** (drums). With the exception of Chapman, all the musicians are unknowns. Chikitus and Barron come from south-west Florida, Edwards from Orlando and Journey from Virginia.

The band arrived at its present personnel state just before Christmas, bringing to an end a seven month search by Chapman, who has been based in Florida for a while. They are currently writing and rehearsing on an island just off the Florida coast and have already sorted out 12 new numbers, the majority of which were written by Chapman. The music is said to be in a heavier vein than UFO.

They hope to play some shows in Britain and America in the near future. UK dates will probably take place at largish clubs and there's also a possibility that the band will do some recording whilst in the country.

Chapman (who is now free of all management/recording/ contractual obligations) is still hoping to recruit a keyboards player. Any interested parties should send a tape/photo/ biography to: **1019 Spring Garden Street, Altamont Springs, Orlando, Florida, 32807, USA.**

■ **ACCEPT** HAVE parted company with guitarist **Hermann Frank.** His replacement is **Jörg Fischer,** ironically the man who *preceded* Frank as a member of the band!

According to an official spokeswoman for Accept, *"we were having musical problems with Hermann and it was inevitable that he would leave the band. What speeded things up was that the rest of the guys met up with Jörg just before Christmas and decided that they'd like him back in the line-up."*

Fischer will make his return with Accept on their forthcoming extensive American tour. The band begin with a support stint with **Kiss** early next month, before playing some headlining shows in the Texas area.

The quintet intend to return to Europe for another tour during late Summer.

■ IT SEEMS as though **Anvil** are about to part company with *Attic Records.* According to a spokesman for the band *"a mutual agreement has now been reached whereby Anvil are no longer on the* Attic *roster."*

However, a statement from the label contradicts this sentiment, claiming that *'Anvil are still under contract to us.'*

The band, meantime, have just completed a stint as support act on **Aerosmith's** recent six-date Valentine tour.

Aerosmith themselves are presently writing and rehearsing material for a new album likely to be issued in the Summer.

■ AMERICAN BAND **Foghat** will be heading out on a US tour in March. However the outfit have no plans at present to record a new album. Their current line-up is **'Lonesome' Dave Peverett** (guitar/vocals), **Eric Cartwright** (lead guitar), **Roger Earl** (drums) and **Rob Alter** (bass).

DOUBLE DUTCH

Neat 1014-Metal Battle(Various)

Metal Battle- "The Kerrang! rubbish bin welcomes another worthy guest with open arms!" ....Howard Johnson

Court in the Act - "At best, the numbers are average-to-boring, run of the mill, chugga-chugga thrash HM workouts" ....Justine Cole

Neat 1012-Court in the Act(Satan)

Could Kerrang possibly be wrong?

For further information write to; Neat Records, 71 High Street East, Wallsend, Tyne & Wear, NE28 7RJ.

Distribution by Pinnacle (0689) 73146

BAD BOY

OUT NEXT WEEK

**'BAD BOY' THE NEW SINGLE FROM QUIET RIOT ON 7" & 12"
FEATURING LIVE VERSIONS OF 'METAL HEALTH (BANG YOUR HEAD)'
& 'SLICK BLACK CADILLAC'.**

QUIET RIOT ON TOUR MARCH: FRI. 2nd ***NEWCASTLE*** CITYHALL
SAT. 3rd ***LEEDS*** UNIVERSITY · SUN. 4th ***MANCHESTER*** APOLLO
MON. 5th ***BIRMINGHAM*** ODEON · TUE. 6th ***CARDIFF*** ST. DAVID'S HALL
WED. 7th ***LONDON*** HAMMERSMITH ODEON.

Epic

Pic Fin Costello

BOOGIE NO MORE?

Not exactly, though SPIDER have taken a large leap forward, claims GEOFF BANKS.

IT'S rather a sad fact, but if all the journalists prepared to give Spider the time of day were gathered together, five fingers would more than cover the needs of anyone bothered to count them.

Despite gigging the length and breadth of Britain countless times over the last four years, Spider's coverage in the media seems to decrease at about the same rate as their popularity climbs. Regarded by many as 'far too down to earth' and 'simplistic', the band have become an undeserved joke amongst heavy rock journalists. OK, so they're not the greatest musicians in the world (a statement they'll be the first to support), nor is their music the most inventive, but bands of inferior talent and almost zero commitment have had praise heaped on them like there was no tomorrow while Spider have been largely overlooked.

Fortunately, however, they've learnt to take that kind of injustice in their stride and with their new album, 'Rough Justice', seem set to reply to such jaundiced and cynically jaded comments with a wholly justified two-finger salute.

The band's debut album, 'Rock 'N' Roll Gypsies', did little more than capture the essence of their live shows but this new LP sets them markedly further up the rock 'n' roll ladder while at no time betraying their roots; a small step for Spider but one most people felt them incapable of taking.

Having followed the band off and on for almost five years, I was more than a little surprised to hear that 'Rough Justice' had been given a unanimous thumbs up by the *Kerrang!* Kredibility Squad following an advanced earholing/booze-up courtesy of the band's new record company, *A&M*. Obviously, an interview was required to discern the reasons behind this almost quantum leap in accessibility.

SO, WHAT makes a band walk out on a worldwide recording deal (with *RCA*) with no new label to go to and a financial situation that would make even Mexico seem solvent? Plain-speaking bass player, Brian Burrows. . .

"Basically, we left *RCA* because the situation changed. When we first signed with them it was great, they spent a lot of money and we recorded an album we were happy with. But then all of a sudden while we were out in Europe the managing director left and was replaced by a guy who was more into Bucks Fizz than what we were doing. So, after he forced us to remix the 'Why D'ya Lie To Me?' single, it just became apparent that we weren't going to get any joy there and a clean break seemed the best bet."

Cynics, believing the band extremely fortunate to get the *RCA* deal in the first place, saw their leaving that company as the beginning of the end, a view strengthened by the fact that, without record label support, a major nationwide tour was set up culminating in the now legendary *Lyceum* debacle. Imagine the shock to some when it was announced that Spider had signed to *A&M*.

"The reason we decided to go with *A&M* was because they've had a lot of success with different types of acts and we felt it was time for them to try and break a heavy rock act in this country, so let's hope it's us. No, that sounds negative, it *will* be us!"

Another change came in the shape of producer Chris Tsangarides. Up to that point, the band had worked exclusively with Tony Wilson (the mind behind the mouth of the *Friday Rock Show*) but all parties concerned felt that the time was right for a change.

"We were looking for a producer for the new album and, although we didn't think of Chris straight off, we'd all heard the stuff he'd done with Lizzy. Plus, I think the current Y&T album is the business; I know it got a slagging in some of the papers, but I happen to like it, so Chris seemed a good choice.

"As for the difference between the two albums, well we recorded 'Rock 'N' Roll Gypsies' two years ago so we're obviously playing better now than we were then. Also, the songwriting has improved.

"When we did the first album we were gigging so much that the only music we listened to was the odd Quo or Slade LP so it was a case of 'Slade and Quo in, equals Slade and Quo out'.

This time around, however, with all the record company problems, we've had almost a whole year to sit around and listen to different albums, so our influences are more varied now. Plus, the album took a lot longer to record."

THIS TIME the band have decided to record what can only be described as a concept album. The title, 'Rough Justice', refers to the hard time Heavy Metal fans/bands get from the media; indeed, the LP opens up with a pompous judge sentencing the band to death for playing HM music! It's well over the top to say the least, though the statement made is valid.

"A lot of people may think that including the judge is just us being bitchy, our way of saying: 'We've had a rough deal from the press, the radio and the media in general', but it's not. Basically, we're saying that Heavy Metal/heavy rock gets a rough deal from the press, radio, TV or whatever, and we just thought that having this judge sitting there, condemning us and bands like us and all the kids that wear leather jackets and are into Heavy Metal, was a funny idea . . . but it's happening, Big Brother, the media *is* Big Brother.

"Also, the single 'Here We Go Rock 'N' Roll' is a dig at the radio stations and the people in the media who create fashions and say: 'This band is hip this year, or this week, and this band isn't hip anymore'. It's just saying that heavy rock is always going to be there and that it's not about us or Maiden or Whitesnake but the *people*, and the people are always going to be there."

Don't you think that you write about rock 'n' roll a bit too much, though?

"Basically, that's always been our piss-take on you lot; we try and cram the words 'rock 'n' roll' into as many songs as possible, and the more people say: 'How unoriginal!' the more we say: 'Alright, the next one's gonna be called 'Rock 'N' Roll is for me, maaan' '. We'll keep writing songs about rock 'n' roll until people stop moaning about it.

"The thing is, there comes a point when rock writers actually start believing their own publicity and start thinking that they're more important than the bands they write about. It's an unfortunate thing but it seems to go with the job for some reason. I've seen hacks who won't cross the road to see a band unless they're carried across and there's going to be a lot of drinkies on the other side and a cab home as well.

"What were the perks of the job at one time have now become more important than the band and the same problem exists in radio. The trouble is, the heavy rock fans in this country are too complacent, they have resigned themselves to the fact that they're never going to hear Iron Maiden on breakfast-time radio, *ever*. What they should do is write into breakfast radio and say: 'Let's have some Iron Maiden!' We know that most radio programmes suck, but that doesn't mean you can't change them by getting off your arse and writing in."

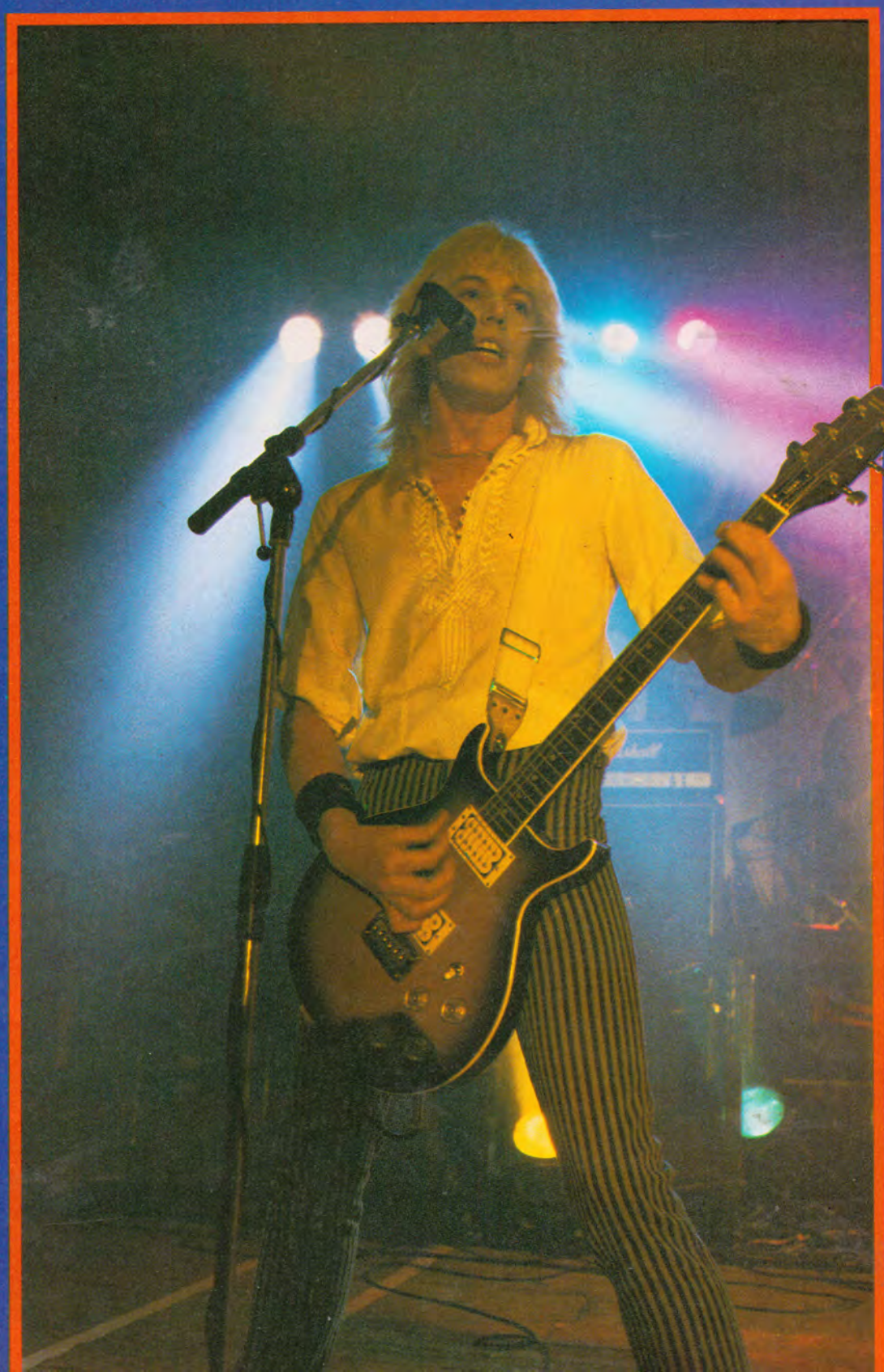
ONE OF the many criticisms levelled at Spider concerns their 'one of the boys' attitude, a philosophy that is almost too down to earth for their own good.

"You are looking at a band now that is not selfish. We have got the only *free* fan club that I know of, and we've made an album that says things we feel strongly about i.e. the lack of coverage for our kind of music, something that should appeal to most heavy rock fans."

Preaching to the converted, perhaps?

"Yeah, well, you're on a safe bet (much laughter). No, but it's not some kind of gimmick, ya know, it never has been with us. We've never been scared of spending money or putting ourselves out to give our fans what they want. Our fan club now has over 8,000 members worldwide and our last album has sold over 20,000 copies in Britain alone, which, without wanting to slag anyone off, is ten times the sales of some bands who get nine-page spreads in *Kerrang!* And we've got fans all over Europe, which is another fact that people forget.

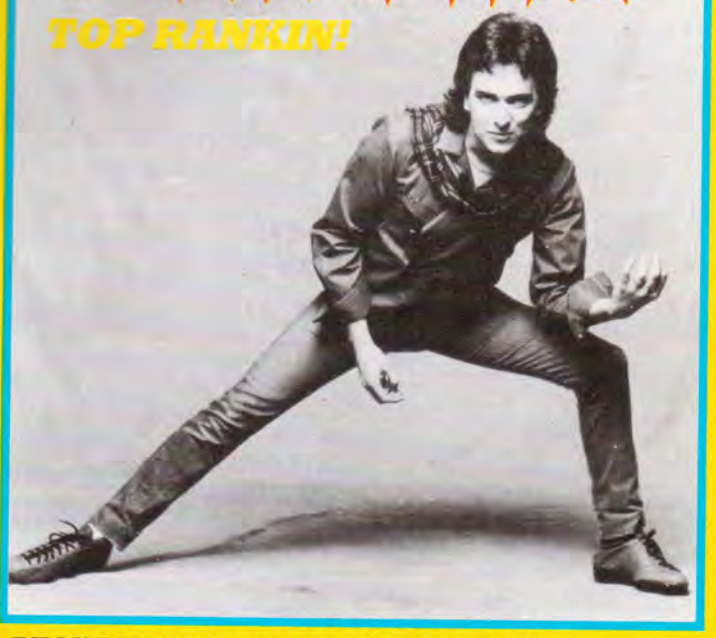
"Now that we are about to set out on our first major tour with our own stage set and all the works, people will at last see Spider for what they are, a bloody good rock band on the way up, yet still with all the time in the world for the people who pay to come and see us."



Col Harkness. Pic Fin Costello

ALBUMS

TOP RANKIN!



BILLY RANKIN: 'bags more for everyone'

BILLY RANKIN
'Growin' Up Too Fast'
(A&M AMLX 64977)

NAZARETH ARE simply Nazareth! Not HM, Pop Rock, Wimphem, Black Metal or any other convenient category; 'indefineably excellent' is the only tag suitable for them, and in the best of creative traditions their rhythm guitarist Billy Rankin's debut solo album equally resists being stuck with one label or another. All you can say is that he has produced an album of great music and one that earns *Kerrang!* accolades with ease. Shouldn't that be enough?!

And if such a recommendation doesn't cut your particular ice, I'll admit that there are touches of another Billy contained herein, and that the supposed teen idol of US Rock, Mr. Squier, can take a bow for providing a certain musical inspiration. What's exciting about Mr. Rankin's release, however, is that his brand of music draws on traditional American Rock, though not to the exclusion of modern, nay, futuristic sounds!

The production on 'Growin'. . .' is squeaky-clean enough to match the chrome 'n' steel domestic surroundings of a Pete Murphy *Maxell* ad, and, while in many cases this would induce mind-numbing sterility, Rankin' Billy turns it to his advantage, the metronomic drum force seducing the ears rather than switching them off.

There are plenty of mouth-watering moments, moments to caress the palate of any *bona fide* rock fan. If you like your music raunchy then the sassy swagger of 'Baby's Got A Gun' gives you plenty to chew on, but if you prefer to tap your feet and not mess up your hair, then 'Where Are You Now?' fits the bill.

Is your mood more poppy? Then tune in to 'Think I'm In Love' and 'Never In A Million Years' for complete satisfaction. Billy's voice is a perfect foil for his material, smoother than a *Phillips Ladyshave* and as diametrically opposed to Dan McCafferty's abrasive edge as Lemmy is to Stanley in the 'Male Pin-up' stakes!

Was it *Revels* who coined the phrase: *'there's bags more for everyone'?* Well, here's the vinyl equivalent . . . and I never got tired of *Revels* either!

HOWARD JOHNSON

ANTHRAX
'Fistful Of Metal'
(Music For Nations-MFN 14)

WELL, IT didn't take long for the *Kerrang!* stereo to reject this Anthrax opus. Let's give it to Russell, he'll tear it apart, said the powers that be. What they failed to take into account, however, is that Russell likes 'Speed Metal', and hence loves this album.

Anthrax hail from New York and have jumped straight onto the Metallica bandwagon – which I'm all for, by the way. It's just that, I wish they could've been slightly more original – the majority of the cuts here are played at a hundred miles an hour and the riffs are endlessly repeated.

The opener, 'Deathrider', is as strong as any Metallica song, but it's the following tune, 'Metal Thrashing Mad', that really has me curling up on the floor. With its heavy, pounding drums, well-constructed riffs and banal lyrics, this song reminds me of the Rods at their best, which is hardly surprising when you consider that the latter's own skin-basher, Carl Canedy, twiddled the knobs on this album – and it has to be said the man has done a grand job.

However, they should've stayed well clear of the Alice Cooper song, 'I'm Eighteen', as it doesn't suit their style of Thrash Metal at all. Elsewhere, we have the excellent 'Panic', complete with some tasty guitar work from Messrs Dan Spitz and Scott Ian, while lead vocalist Neil Turbin comes into his own on 'Death From Above' with a fine Paul Stanley impression – maybe they come from the same neck of the woods. . .

In short, Anthrax have come up with a great debut album here; if they can pace their material a little better next time round – say, a few at 100mph and the rest at 75mph – then we may have a klassic on our hands. Until then, try banging your head to this one. Neckache guaranteed!

XAVIER RUSSELL

EXCITER
'Violence & Force'
(Music For Nations MFN 17)

ON YOUR marks, get set. . . thraaaash!! It seems that American/Canadian exponents of the 'bed-sore rock' genre are currently making the fundamental mistake of equating hi-speed delivery with total power condensation. Of course, they're utterly wrong. What the Anthrax/Silver style of band doesn't seem to have realised is that they're ripping off the *superficiality* of Venom and Motorhead without understanding what's made 'em so popular.

For starters, it's no good merely playing *fast*. You have to work up a speed so manic that the music is taken right to (but never over) the border between control and degeneration (the art of living dangerously). Secondly, there has to be substance and depth to the songs. And, thirdly, a sense of humour.

And so to Exciter. Now this is basically a good Canadian trio who, for various marketing reasons, have allowed themselves to be trapped in the 'bed-sore' style when it so patently doesn't suit 'em. Sure, their instrumental approach is defined by a super-velocity, but it's so contrived and rarely sounds remotely spontaneous.

What this band desperately need to do is re-think their entire *raison d'etre*, get off the 'Metal Thrashing Mad' bandwagon and start making music they feel at home with.

'V&F' is a respectable album, but with Venom's new opus looming on the horizon, this is not an LP to shell out for.

MALCOLM DOME

THE LLOYD-LANGTON GROUP
'Outside The Law'
(Flicknife SHARP 015)

ALIEN SEX FIEND
'Who's Been Sleeping In My Brain?'
(Anagram GRAM 10)

ANTISECT
'In Darkness, There Is No Choice'
(Spider Leg SDL 15)

SLAYER
'Show No Mercy'
(Metal Blade MBR 1013)

THERE IS an old *Kerrang!* saying that goes something like this: if it's weird, give it to Dickson – he'll know what to do with it. Alternatively: if no-one else'll touch it, fob it off onto Dickson etc, etc. . . THUS!! The above four albums found their way onto my turntable . . . and off again almost as quickly.

Flicknife seem to be engaged in a peculiar project to determine just how *cheaply* an album *can* be made. Their latest effort, Huw Lloyd-Langton + band's 'Outside The Law', may take some beating. What you do is go down to *Woolies*, buy one of those real tacky *Walkmans*-that-record-too things and the cheapest cassette tape you can find, nip down to Brentford where the L-LG are doing a sort of jam/gig thing and press the play and record buttons. Hey presto! A live album!!

'Who's Been Sleeping In My Brain?' ask Alien Sex Fiend. Well, certainly not me, squire, nor anyone else with an inkling of a good idea, a sense of originality or ANY kind of creative suss. *Side Two*'s probably brilliant, but after the garbage that spewed forth from my speakers during Side One I really couldn't face it.

Antisect appear to be searching for the meaning of life, attempting to probe all those deep, dark mysteries you used to be able to find the answers to on the backs of matchboxes. A lot of angst went into this, got mangled and twisted along the line somewhere and came out as dross – horrible, tuneless, godawful dross. Euch!

However, it has two things in its favour: 1) The cover, which as a piece of graphic artwork is well conceived and executed, and: 2) The price, £3. Possibly worth buying, then, just for the cover.

'Show No Mercy' demand Slayer – OK, guys, if that's the way you want it. This is crap – pure, unadulterated junk. Slayer sing about hell, evil, satan, pentagrams, death – the usual humdrum stuff – whilst attempting to out-distance each other in a race to the end of the track.

Personally, I'm getting a mite tired of bands like this who pledge allegiance to the devil and script 'epic' tomes on demonology and the black arts on the strength of seeing a couple of Vincent Price flics – this is NOT what Magick is all about!

DAVE DICKSON

EASY ACTION
'Easy Action'
(Tandan TANLP 007 Import)

'That beat goes round, it goes in and out . . . So spread your legs and you'll know what it's all about' (??!!)

That little aphorism has been etched into the vinyl between the end of the last track on each side and the label in the middle of the album. This is a peculiar and pithy art form that has long gone unrecognised in the rock world. The people down at the pressing plants who have to scratch the matrix numbers onto records are often given to waxing (literally) lyrical on these little spaces, and some of their efforts are well worth looking out for.

'Another Porky Prime Cut' is a favourite, so is *'Strawberries'*. The best discovered ones in my collection are: *'Hope You Like It'* on Kate Bush's 'Lionheart' and: *'* Special Record* No.471. Ring* Charisma *For Your Prize NOW!'* b/w *'Dear Mum, Cutting Another Python Record, I'll Be Home Late Tonight, Luv Porky'* from Monty Python's 'Instant Record Collection'!

But back to Easy Action.

Their etching pretty well sums up the atmosphere on this album – sleazy, slightly tacky and all rather juvenile.

It's a great compliment to Hanoi Rocks and a mark of their not inconsiderable influence over the re-emerging rock'n'roll scene that they have now spawned a *bona fide*, straight-down-the-line carbon copy band in the form of across the border Swedes, Easy Action. Everything – the songs, the thrash guitar, the clothes, the pouts, Goddammit, even the black and pink cover (compare this to 'Back To Mystery City's sleeve!) – has been lifted from Hanoi.

There's four good songs here which were all previously available on a 12" EP – 'Number One', 'We Go Rocking', 'Don't Cry, Don't Crack' and 'Turn Me On', all ballsy up-tempo rockers with lots of glitter and very little soul. And album opener 'Rocket Ride' ain't bad either.

My advice to you is buy the EP and forget the album. My advice to Easy Action is get themselves over here and in front of a teeny-bop, Duran Duran-type audience pretty damn quick and make a lot of very fast bucks. After all, at least the little girls understand.

DAVE DICKSON

More reviews page 10

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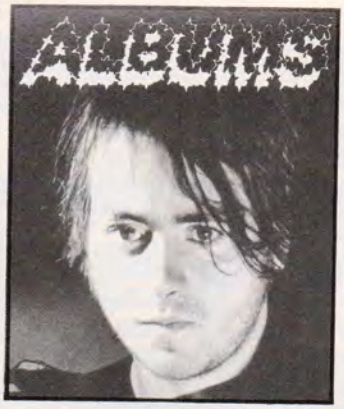

PALLAS' Euan Lowson: *reliving the (cough) glories of '72*

PALLAS
'The Sentinel'
(Harvest SHSP 2400121)

I MAY have mentioned this before but the point is worth repeating: the great Theodore Sturgeon once stated that 90 per cent of everything is crap, and this applies as much (if not more) to the record industry as it does to the rest of creation.

The problem we're faced with here is just where does Pallas' debut album fit into this scheme of things? Is it part of the majority (bilge), or is it amongst the coveted few (brilliant)? The only answer I can come up with is to sit the thing on the fence, which *is* a cop-out, I'd be the first to agree, but then 'The Sentinel' has a foot entrenched in each camp so, really, there's no other place for it.

The basic problem is a disconcerting one of time-shift which is very much of Pallas' making. There are six tracks on this album of which three, 'Eyes In The Night', 'Cut & Run' and 'Shock Treatment', are singles contenders, jaunting along for the most part at a goodly pace and generally rocking out with the best of them. The other three, however – 'Rise & Fall', 'Ark Of Infinity' and 'Atlantis Suite' – although fine tracks, sound SO dated.

This, for better or worse, is 1984, yet with these three numbers Pallas seem to have allowed Eddie Offord to hurl them back into the nether-reaches of his hey-day (and also the period of the band's most influential origins). If this album had hit the streets a dozen years ago on the strength of these tracks alone it would have been hailed as a revolution! But, like I said, this is 1984 and Pallas have allowed themselves to be buried under a mound of (admittedly) very slick production that nevertheless reeks of that early seventies 'Art Rock' feel with which Offord had so much success when producing bands like Yes and ELP (my God, even Yes had the suss to bring in Trevor Horn – the producer of the eighties sound! – to knob-twiddle on '90125').

Pallas may argue that I've missed the point and that this isn't supposed to be taken seriously; that this is 'escapist' music – which is fine, but why can't we escape into the future (or even the present)? Why do we have to be dragged back through time when, Goddammit, the band have the potential to give it all to us now?!!

Pallas prove they have this potential on those three tracks I mentioned at the beginning. They're also very good to watch live, but I get the impression that *EMI* had them over a barrel with this album and that they were pretty much told what to do, i.e. leave it to the producer, boys, he knows what he's doing, cue long list of hit albums Eddie Offord has produced . . . Offord was probably in his element with those great memories flooding back to him.

Maybe this shows a lack of character on the band's part, maybe they simply didn't have a choice, maybe I'm wrong, who knows? But tell me this, who the hell decided to get a Roger Dean clone to design their artwork? That's just plain asking for trouble . . .

If it sounds like I've got a real downer on this album that would be misleading, because it is undoubtedly superbly performed and the production, of its type, is wonderful. Pallas have been given a rich, textured sound and I wouldn't hesitate to recommend this to any fan of the early seventies art bands, but for others, I'm not so sure. What I'd say to them is buy the brilliant 'Eyes In The Night (Arrive Alive)' single (which I remember plugging when it was plain old 'Arrive Alive'), a song that strongly deserves to be a hit, and then go and check out the band live.

I hate to be non-committal because this album is far too good to be slagged but, on the other hand, there's too many question marks hanging over this band at the moment for it to warrant unbridled praise. Approach with caution.

DAVE DICKSON

GREAT WHITE
'Great White'
(EMI AML 2400871)

'Now you've paid your money
You're sitting in your ringside seat,
And I know that some of you out there
Might wanna see the champ get beat'

NOW YOU might think that a journalist must be pretty cracked up to quote Styx at the start of an album review! Yeah, you might just think that, but you'd be wrong, cos said lyrics date from Styx's greatest platter, 1978's 'Pieces Of Eight'. To be specific, the number 'Great White Hope'. See, sceptics, it all fits into place for he who waits.

The Great White Hope was some boxer or other put forward to take the crown from a black maestro (don't ask for details – who d'ya think I am? Einstein? Dennis de Young even?!), but times change, this is 1984, and Great White are *EMI*'s hope, let loose from Los Angeles to do battle. The question is: are we UK headbang-hardened punters gonna play ball?!

In truth, this ain't such an easy question to answer. Great White have got the balls without a doubt, but have they got the bluff to make it? On first aural acquaintance with this, their major label debut, there's definitely less of the 'Great' and more of the 'White', as in 'Whitewash', in evidence here. Nothing knocks you senseless, nothing makes you grimace – and that's not good enough when you're fighting for a spin on the competitive HR merry-go-round.

BUT, and this is a very big BUT (measure it if you like!), the more you put into this album the more you get out of it. Just like the band's mini-LP before it, this record grows and grows until it's got the teeth of a . . . of a . . . well, at least of a baby Great White and, babies or not, these muthas pack a mean punch!

There are some killer riffs here and the best of the bunch is a gargantuan, go-wild mean machine called 'Streetkiller'. It lopes along with claustrophobic intensity and unremitting power. Coupled with excellent Jack Russell terrier-vocals

Continues page 45

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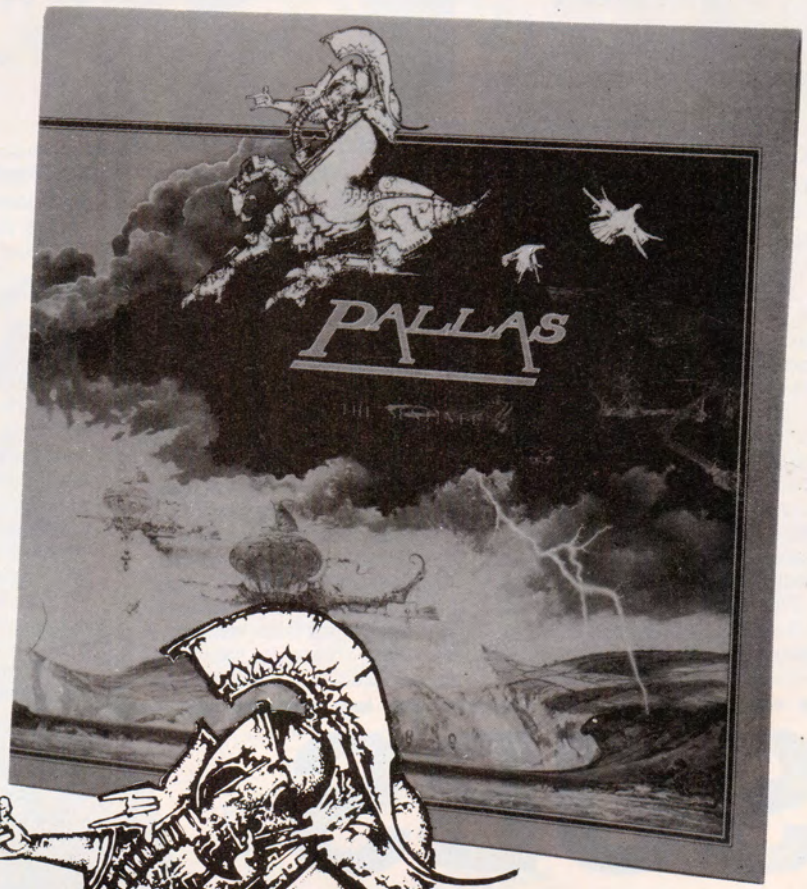

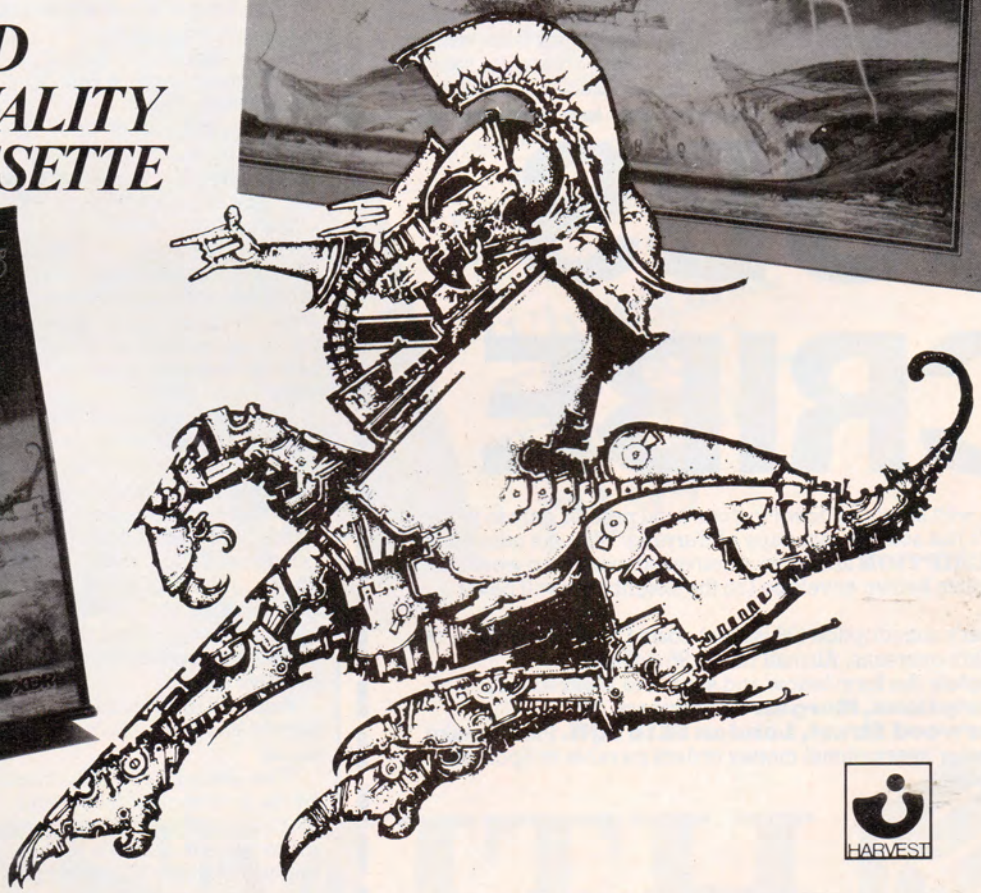

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SHY BABIES

HOWARD JOHNSON talks to the melody makers from Brum.

"THE FINEST English album of its kind ever released."

When such a 'weighty' figure in 'da biz' as Xavier Russell puts the bottle down long enough to give the thumbs-up to a piece of plastic, then what choice is left for civilised man but to gape in awe *a)* because he's managed to stop swigging long enough to utter anything at all and *b)* because it actually makes sense!? The Baron of Bourbon hath spoke (hic!). . . which is more than you can say for Shy!

Meeker than a truckload of Uli Roths and more difficult to coax words from than it is to get a return call from *A&M*, here sit the creators of *"the finest English album of its kind ever released"*, their collective age the same as Blackmore's (if you divide his in half that is!) and as n. . n. . n. . normal as you could wish! Shy. Never was a name more appropriate, the Eric Martin Band aside! (*Eh? – Ed.*)

The major achievement so far in their decidedly brief musical career, if their attitude to my hospitality is anything to go by, is to have blagged a free beer – wait until you reach our age lads, you'll be able to blag two! – but I'd suggest that it's *really* that debut album. It had to be special mind, to make this 'orrible 'ack shell out the readies (where's yer mailing list, *Ebony*?); for once, The Russell's been proved correct.

Pic Tony Mottram

SHY: definite non-bozo dedication to class.

'Once Bitten . . . Twice Shy' is a titillatingly tasty look at the lighter side of lobotomy. It's more sparkle than stomp, more bite than bludgeon and more VFM than a wad of *CBS* 'Nice Price' jobbies! Why? Because Shy don't shirk from writing *bona fide* songs, the same old cry I know but, in the words of a famed *Hovis* ad, the principle is *'as good today as it's always been . . .'*

"WE USED to do *'bash, bash'* Heavy Metal stuff when we went by the name of Trojan," confesses lead vocalist and make-up mannequin Tony Mills (the answer to the question you're probably asking yourself is: "because it's something interesting to look at"). "But we changed our approach because nothing was happening with that style of music."

Not shy of jumping onto a bandwagon, then?

"Oh no, it's nothing like that! We still rock in Shy and we're personally a lot happier playing this style of music. We got sick of pure Heavy Metal!"

"Yeah, too heavy on the ears!" adds keyboardist Paddy McKenna with nary a trace of a smile on his lips. Lead guitarist Steve Harris (ex-Iron Maiden?) has the undeniable innocence of youth in his heart:

"We weren't actually that good as players when Trojan was together. Our music wasn't varied enough and, while we could have been a Heavy Metal band, we couldn't have been a *good* one. When you're young, you're under an illusion that HM is best but as you get older and more mature you find that more varied stuff comes out on the creative side."

Being all of 19, our Steve should know what he's talking about!

"I've always been influenced by the pop/rock of Sweet and Slade so this band now inspires me to write in the style that I enjoy. Not many UK bands play in this more melodic mode and, to be honest, I don't really find it too difficult to write the material. I reckon it's more difficult to get a good Heavy Metal song together."

Indeed, listening to the album, in particular 'Deep Water', with its mid-paced power, and 'Give Me A Chance' and 'Think Of Me', packed with pop speed, is a pomp fan's delight. Instead of inducing you to run to the hills, Shy's youthful exuberance forces you to reach for the *Walkman*!

And all this *Mr Sheen*-style shine and class turning up in the Midlands of all places! I mean, come on, if cities were people, then culturally Birmingham (Shy's home town) would have to be Arthur Mullard – particularly as certain *Kerrang!* writers live there!

"You might be surprised," claims drummer Alan Kelly, "but there are a few bands in the Birmingham area who are playing in the more melodic style, bands such as Briar, Cryer and Trouble – and most of them are pretty good."

THIS DEFINITE non-bozo dedication to class is obviously good news for anyone who possesses brains as well as lug 'oles, and a rumour has reached me to the effect that the aforementioned Trouble are known to spend hours each and every night in various members' living rooms working on harmony vocals of decidedly Stygian proportions, so I hope to check 'em out soonest!

Yet, amazing as it may sound, the *true* home of melodic Metal seems to spurn this particular example of dedication to the cause. . .

"The US importers don't wanna know Shy." Bassist Mark Badrick shakes his head incredulously. "They only seem interested in the bozo stuff, but it doesn't really bother us. We've sold about 5,000 albums so far with an incredibly low profile so we're well pleased."

"And if anyone thinks we're gonna change they're in for a shock!" adds Harris. "Darryl (Johnston – *Ebony Records* boss and Shy producer) has told us that the next album's got to be heavier so he really *will* be in for a shock. It will be more powerful for sure, but heavier is a different matter."

If Shy can keep it up musically, there's no reason why they can't stick around for a good while. They have a three-year contract with *Ebony* which at least gives them some security and after that, well, who knows?!

It takes more than talent alone to make it, but it's the best base of all from which to start. Shy have got it, so eyes at the ready and keep watching for 'em!

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'SNAKE BITE

I'D JUST like to take this opportunity to say a big 'thank you' to Whitesnake guitarist Mel Galley for taking the trouble to get me backstage passes for the *Castle Donington Festival* because I come from the same town he does.

Mel also gave me his own *personal* pass so that I could get in to see the band at the *Nuremberg Festival* last year.

I mention both facts now because it seems that Whitesnake have been getting a lot of criticism recently for supposedly having no time for ordinary people. Well, from my contact with Mel, I'd say all this talk is utter nonsense. **Richard Pursehouse, Middlesex Polytechnic, London.**

YESTERDAY AND TODAY

ISN'T IT about time *Kerrang!* gave more coverage to some of the great bands of the past, such as the Doors, Santana and even Pink Floyd? Do you realise that the average *Kerrang!* reader probably knows everything there is to know about modern 'bands' like Mötley Crüe, Ozzy Osbourne, Venom and Mercyful Fate. Yet such things as the origins of (for example) Santana, Jimmy Page's guitar style, Jim Morrison's vocal nuances and Roger Waters' inspiration for song writing remain a virtual mystery to them.

It's becoming painfully obvious that all you people care about is promoting those macho 'stars' who ponce about in leather and chains. Music seems irrelevant to *Kerrang!* **Nancy Wilson (Heart) devotee, Middlesex.**

PS Xavier Russell, Dante Bonutto and Malcolm Dome know as much about rock as my unborn brother!

KOMMENT KOMMENDATION

I'VE JUST read Howard Johnson's *'Komment'* contribution (issue 60) and I found it excellent.

I've been a Foghat fan for some years now, ever since the 'Fool For The City' album (released in 1976 on the *Bearsville* label). Their power and style really does outstrip anything either Status Quo or AC/DC have ever achieved.

I keep hoping the band will play some dates in the UK, but so far this looks like a very remote possibility. **S. Chadwick, Moston, Manchester.**

YNGWIE IS GOD (PART 52)

WHO THE hell does Howard Johnson think he is? His criticisms of Alcatrazz guitarist Yngwie Malmsteen in the recent review of the 'No Parole From Rock 'N' Roll' album (issue 58) are totally unfounded.

To claim that: *'Yngwie Malmsteen potters around desperately searching for one (just one) instant riff'* is very unfair. His playing is excellent on every track and some of the lead work is just unbelievable.

Yngwie is also a great performer onstage. I saw him recently at a gig on the West Coast and, whilst Alcatrazz generally suffered from serious sound problems during their 60-minute set, his guitar work was incredible – the best I've ever seen. **An irate 'Yngwie is God' believer, somewhere in the USA.**

STINGROCK FEVER

HAS AN excess of alcohol finally rotted Howard Johnson's brain? Well, that's the only explanation we can think of for his recent review of the *Dortmund Rock, Pop, Heavy Metal Festival* (issue 59).

Johnson claims to have enjoyed the shows, yet he slagged off almost everyone who played there. In particular, his comments on the Scorpions were totally unjust. As usual, this excellent group were sheer magic.

But the Dortmund fiasco is just the tip of the iceberg. *Kerrang!* these days is a complete disaster. Occassionally, we are given glimmers of hope such as the Scorpions and Accept features in issue 59, but generally your writers come across as a bunch of ignorant, brainless, drunken wallies. If the rock world is in desperate need (as you claim) of new, quality *bands*, then *Kerrang!* is in deperate need of new, quality *reporters*.

We used to think HJ was the fairest writer on the magazine, but our illusions have now been rudely shattered. Thank goodness there are still people like David Sinclair around. His article on the Scorpions was excellent. **Eve 'n' Francis, Scorps worshippers.**

RIGHT ON, ROBSON

IT MIGHT have surprised a lot of the so-called 'personalities' at *Radio One* to see our very own *Radio Metro* DJ Alan Robson coming third in the recent readers' poll, but it was no more than he deserved.

Surely, it can't be long before this 'mega' DJ gets his own national programme and takes over from Mr. Vance? **Noah and Nelli, Newcastle-Upon-Tyne.**

LUCK OF THE IRISH?

A LOT of your readers complain about the excessive coverage *Kerrang!* gives American bands at the expense of British acts. But mainland UK groups suffer very little in comparison to Irish rockers. After all, how much has *Kerrang!* written on even the big Irish names such as Thin Lizzy, Mama's Boys and Rory Gallagher? Not a great deal. And the lesser-known bands never even get a look in.

So come on *Kerrang!*, buck your ideas up and give Irish rock a badly needed break. **Owen D'arcy, Templeogue, Dublin.**

CARLOS SANTANA: is there a letter about me up there?

SPIDER

"HERE WE GO ROCK 'N' ROLL"

7" & 12" (3 TRACK) SINGLE

ON TOUR

MARCH

21ST NEWCASTLE MAYFAIR
22ND EDINBURGH PLAYHOUSE
23RD LEEDS UNIVERSITY
24TH BLACKBURN KING GEORGE'S HOTEL
25TH LIVERPOOL ROYAL COURT
27TH BOURNEMOUTH WINTER GARDENS
28TH HAMMERSMITH ODEON
29TH IPSWICH GAUMONT

SPECIAL GUESTS

BERNIE MARSDEN'S (EX-WHITESNAKE) ALASKA

A&M RECORDS

ROCK U.S.A.

LAURA CANYON reporting

★ YEYY, IT'S *awards time* again! That time of the year when people who have *no* taste present people who have *no* talent with some hideous little statuette that *no-one* would want on their mantlepiece! The *American Music Awards* are the first of the batch, looked upon as a sort of prophetic preview of the upcoming *Grammies*, the difference being that the *Grammies* are given out according to the opinion of industry types and the *AMAs* according to public opinion polls of people with similarly abysmal taste.

Def Leppard's name popped up in there somewhere, but the winners of the *Best Rock Group* award – same as last year, as a matter of fact; they don't seem to have noticed a whole 12 months of hot Metal inbetween – were **Hall & Oates**. The increasingly bland **Pat Benatar** won the *Best Rock Female* award for the second year running.

Fine Canadian rocker **Bryan Adams** joined **Mick Fleetwood** and **Phil Collins** as presenters – made a change from staring at **Barry Manilow's** nose and **Kenny Roger's** beard – and most of the prizes went to **Michael Jackson**.

Top group, top live group, top album, top album cover and second best tour of last year, was how Def Leppard fared with **Joe Elliott** being voted best male singer and sex object of the year (trouncing **Sting, Boy George,** Pat Benatar and **David Lee Roth**!) in US rock mag *Creem's* annual readers' poll. **Quiet Riot** came a close second in the awards department, with best single and best new group victories and good showings in the best album, album sleeve, live shows and comeback categories. **Billy Idol** was voted punk of the year (!) with **Wendy O. Williams** coming a close second.

The *Los Angeles Times* polled a bunch of local musicians, critics and DJs to find the *Worst Album* of last year. The winner – pass the envelope please – was the award-winningly rotten 'Alpha', by **Asia**. Also putting in a good showing in the *Lousy Top Ten* were the last records by **Loverboy, Moody Blues** and **Styx.**

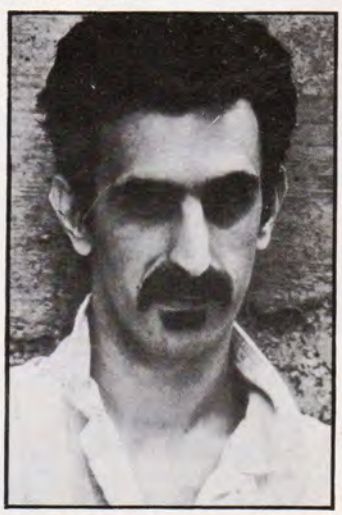
And what about the *Worst Dressed* awards? American designer **Blackwell** recently announced his annual list of uglies. **Culture Club's** Boy George squeaked in at Number 10 – and we're talking about the *Worst Dressed* Women's list! – just a tad more of an eyesore than **Olivia Newton-John.** For some reason or other, **Joan Jett** got included. The man obviously doesn't like leather.

And when *Time*, the flashy news magazine, decreed that **Ronald Reagan** and **Andropov** (R.I.P.) would jointly share its *Man Of The Year* award, a Brazilian gentleman wrote in to disagree. David Lee Roth, "lead singer with the rock band **Van Halen**", should get it he reckoned, a man "who in a time of crisis and world tension brings joy to the hearts of millions of young people". By the way, did you know that one particular little Van Halen joy-bringer – 'House Of Pain' on the new album – was originally on the band's first-ever demo, done with **Gene Simmons** way back in '76?

Finally, after a hair-raising showdown with Def Leppard on *NBC* TV's 'Friday Night Video' show championships, **ZZ Top**'s fab 'Sharp Dressed Man' effort was voted best video of last year.

★ STAR WARS – the sequel. **Jack Russell** of **Great White** was overheard to respond to **Kevin DuBrow** of **Quiet Riot's** recent slags of LA rockers with the words: "Sure does talk a lot for a man with no voice!"

★ A COUPLE of new releases on the way from the prolific **Frank Zappa** (below): a regular rock album and an LP of chamber music he composed with French conductor **Pierre Boulez** in mind. A year ago, you might recall, he came to England to get the **London Symphony Orchestra** to perform some of his classical compositions.



ZAPPA: albums on the way.

KWIZZ!

BASS CULTURE . . . Rock steady bass players are the backbone of Metal music. Plonk your way through these 20 questions and see how your bass-ic knowledge stands.

YOUR SCORE: 0-5: You're obviously too highly strung.
6-15: Almost on the beat.
16-20: A top string job!

1 Who was voted top bassist in *Kerrang!'s* 1983 readers' poll?
2 Which band was Bozz Burrell with prior to joining Bad Company?
3 Who was the original bassist with Deep Purple?
4 Who was the bassist with the Jimi Hendrix Experience at their legendary *Woodstock* appearance?
5 Name the famous bassist who was once a Rockin' Vicar.
6 Whose bass flew by night?
7 Which band has featured the following musicians – Paul Newton, Mark Clarke, Gary Thain, John Wetton and Trevor Bolder?
8 Who played bass for Vanilla Fudge?
9 Name the bassist on Brian May's 'Starfleet Project' album.
10 Which bassist might you see wearing '*clean shirt . . . new shoes . . . silk suit . . . black tie . . .*'?
11 Who was the first bassist with Ritchie Blackmore's Rainbow?
12 Which bassist proved he was a linguistic rock star on a hit single?
13 Name the bass player with a Sixties group who went on to become a successful manager with the likes of Hendrix and Slade.
14 Who played bass in Blind Faith?
15 Which virtuoso bassist's solo album includes 'Songs For A Tailor' and 'Things We Like'?
16 Whose bass plodded 'On Through The Night'?
17 Johnny Gustaffson is a noted session bassist, but during the Sixties he was a member of a famous hit-making band. Name 'em.
18 Who played bass with the Yardbirds on their 'For Your Love' hit single?
19 Which bassist's most famous outing is 'Boris The Spider'?
20 Which famous bassist's early work includes sessions with Shirley Bassey, Donovan and Lulu?

***ANSWERS: 1** Steve Harris **2** King Crimson **3** Nick Simper **4** Billy Cox **5** Lemmy **6** Geddy Lee **7** Uriah Heep **8** Tim Bogert **9** Phil Chen **10** Dusty Hill (ZZ Top) **11** Craig Gruber **12** Bill Wyman **13** Chas Chandler (the Animals) **14** Rick Grech **15** Jack Bruce **16** Rick Savage **17** The Merseybeats **18** Paul Samwell-Smith **19** John Entwistle **20** John Paul Jones.*

KOMMENT

"I'M BAAAAACK! BACK IN THE SADDLE AGAIN . . ."

You'll have to excuse that Steve Tyler-style burst of euphoria, but I couldn't contain myself. I've come back home to roost, y'see, and it feels so good!

For those of you who don't know what in hell I'm going on about, I'd better explain. Pictured on this page is a repro of the cover of the very first collectors' item *Kerrang!*, which was unleashed upon an unsuspecting world back in June '81.

Originally intended as a one-off colour HM offshoot from *Sounds*, the spectacular success of the thing took practically everyone by surprise. Faster than Eddie Van Halen can doodle along a fretboard, that incredible first ish needed to be reprinted to satisfy seemingly insatiable demand. Shortly afterwards, *Kerrang!* started appearing every month. Then every other week. And soon . . . aha! But that would be telling.

Kerrang! number one was written more-or-less entirely by myself and edited/designed by then-*Sounds* supremo 'Big' Al Lewis. Natch, we were pleased as punch by its astonishingly immediate appeal and more than a little disappointed that, for various reasons, we had to relinquish involvement with the mag after a handful of issues.

Eventually Al returned to guide *Kerrang!* under the all-seeing, all-knowing guise of Editor-In-Chief; but, sadly, added responsibilities on *Sounds* prevented me from doing the same . . . until now.

THE KLASSIC premier edition

Take a look at the staff block elsewhere in this edition and you'll notice that I've just been made the lunatic leader of this here *'glossy grab-bag of gross-out goodies'*. Working alongside Dante Bonutto, who's done such excellent work for a sizeable amount of issues, it's my plan to confirm *Kerrang!* as not only Britain's number one rock publication, but as the leader in its field throughout the world.

It can be done. There's so much inherent potential in *Kerrang!*, so much scope, so much strength and commitment, that I honestly believe the sky's the limit. Or, to turn that simile around, if I were oilman JR Ewing, I'd *know* that that drill bit scorching down through the tuff Texan earth was aiming straight for a gusher of gargantuan proportions.

Kerrang! just cannot be denied. With its honest, grassroots appeal and streetwise sensibilities, it refreshes the parts other, more jaded music publications cannot hope to reach. And, as I say, I'm ecstatic to be a part of it once again.

Future plans? Well, I don't want to give too much away, so for now I'll just tantalise your taste buds and mention – more charts, more gossip, big names, bolder, brighter features, some amazing off-the wall items and maybe, just maybe, the return of Janice.

I also want to involve you, the reader, much more. Grab a pen and paper and tell me what you'd like to see in *Kerrang!* And if you'd like to write for us, send me in some (preferably typewritten) samples of your wild 'n' wacky work.

Who knows, maybe *you* could be the new Malcolm Dome! Then again, on second thoughts, perhaps *one* is more than enough . . .

GEOFF BARTON

GEOFF BARTON welcomes in a new era for Kerrang!

Status Quo

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COMING SOON!

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VERTIGO

phonogram

DAYTRIPPERS

A Day In The Life of Rock Goddess. Pics Ray Palmer.

OUR DAY begins, a knock on our door **(1)**,
We hoped we were still **'In The Night'**, but no,
We can slumber **'No More'**,
'The Visitors Are Here'.

Our manager has brought photographer Ray
(From the mighty *Kerrang!*) to take photos today,
Hip, hip hooray.
Ray could have done with a warning,
'Hell Hath No Fury' (2) like Rock Goddess first thing in the morning!

A quick cup of coffee, then into the shower **(3)**,
How can Ray work amid all this confusion?
Hurry up, Ray, we're getting upset, our clothes are all wet,
(Sorry to spoil the illusion).

Breakfast! **(4)** But we sisters are not very pleased,
Dee will eat anything (but we're veggies, y'see).
Anyway, Julie's gone back to sleep,
'It Will Never Change'.

So, it's out to the tour bus, but the damn thing won't start **(5)**,
It's a **'Heartache'**, let's **'Start Running'**, we don't like this part.
Dee says: "Kevin, **'My Angel'**, repairs should have been made,"
Now we know what it's like **'To Be Betrayed'**.
'Our Love's Gone', it's a bore,
Jody keeps saying **'I've Seen It All Before'**.

'In The Heat Of The Night', new tour manager Boris **(6)**
Has been locked in the bus, now he's back from the forest.
"Julie, feed me," he barks – you just can't get the staff.
Meanwhile, Jody has lunch **(7)**,
Kev's found the venue at last,
Dee gets out fast **(8)**,
Saying under her breath: "good grief, what a bunch!"

Into the dressing room, and guess who we see? Producer CT! **(9)**
Now, Chris always goes out with us after our shows, as everyone knows.
But he says: "Jody, I've had a hard day love".
Jo' says: "To feel better, there's only **'One Way Love'**.
You **'Gotta Let Your Hair Down'** a bit".
Chris says: "Don't **'Hold Me Down'** to it,"
So out of the window he goes.

Jody & Julie plan getting it right **(10)**,
To make sure tonight is **'One Hot Night'**.

Now to what it's all about. We sing and play **(11)** and move and shout,
If **'You've Got Fire'** in your soul, then **'Heavy Metal Rock & Roll'**,
It's great to see you rock 'n' roll.
Jody says: " **'Didn't Know I Loved You 'Till I Saw You Rock & Roll'** ".

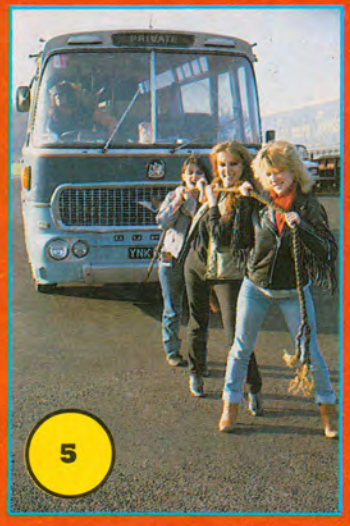
The encores are over and we've done the lot **(12)**,
You are so good to us, we never want to stop.
And when we do, it often feels like something's died,
'Satisfied Then Crucified'.

You seemed to love the gig today **(13)**,
We **'Don't Want Your Love'** to go away, it's true,
We send our love right **'Back To You'**.

Some friends of ours now say goodbye.
One says: "Jody, **'Make My Night'**
And sign your name." **(14)**
We're all so glad that you came.

Another gig tomorrow night, another city there to see,
Today's been great but now it's time for sleep **(15)**,
Thoughts of all who came today will
Stay with us tonight, **'The Love Lingers Still'**.
Don't **'Take Your Love Away'**, please,

'God Be With You' – Love Jody, Julie & Dee.



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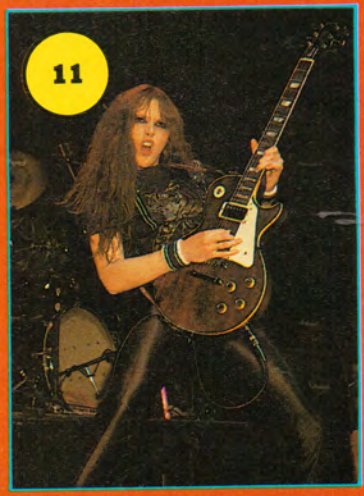
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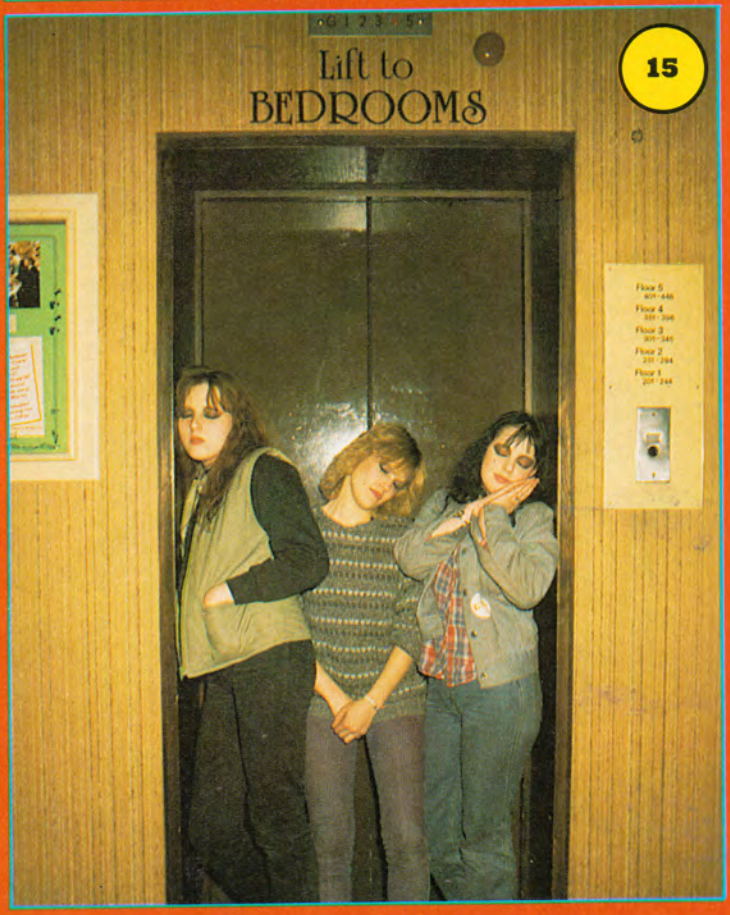

15

Pic Erica Echenberg

Uh-huh,

HOWARD JOHNSON

'UNDERCOVER' is a fine album, the Stones' best in a long while, showing some half-forgotten traces of what made them successful in the first place. It holds their tongue-in-cheek smuttiness at a traditionally cynical arm's length, takes the band a little further back down the road to their original r'n'b roots and allows us to re-live some marvellous memories. To quote John Cougar Mellencamp's 'Crumblin' Down', the Stones are: '*the same old trouble you've been having for years*' – and you'll always love 'em for it!

Yet, whatever you might think, you know that the Rolling Stones is another generation, that no matter how good their records are (and make no mistake, 'Undercover' *is* very good!) the feeling that they truly belong in another time, another place, don't dissipate none!

And here we are, in 1984, with the rock guitar making its biggest comeback in aeons, with roots rock 'n' roll increasing in popularity almost daily, and all we require is an outfit steeped in r'n'b traditions that is *bona fide* Eighties, an outfit that is fresh, an outfit that is real and an outfit that is so damn good there'll be no stopping 'em! Stand up and be counted John Cougar Mellencamp!

There were hints of this happening way back down the line when a relatively inexperienced Johnny Cougar scored a hit with 'I Need A Lover', later covered by Pat Benatar (not as successfully, I might add!), and then America finally woke up with the 'American Fool' album of '82 which even spawned a UK hit in the classic 'Jack & Diane'. John Cougar suddenly had one of the biggest US albums of the year on his hands and he wasn't even at peak maturity.

Which leads us onto 1984 and 'Uh-huh', John Cougar Mellencamp's latest album and without doubt the best LP to come my way in quite some time! 'Uh-huh' is the one. It's fresh, it's real and, boy, is it damn good! If the Stones were a genuine, integral part of modern music – they can never be so through no fault of their own, much as I admire them – then this would be *their* album. But, as things are, it is John Cougar Mellencamp who holds all the cards.

'Uh-huh' is raunchy, roots rock 'n' roll, brazenly derivative, very loose and ragged, hard to categorise and a joy to hear.

t's that man again!

nects with JOHN COUGAR MELLENCAMP.

Cougar is 32 years of age, yet looks 24, which is perhaps why his derivative style sounds so 'today'! He also has no pretensions as to where he's coming from, which helps. . .

"Hey, if you can't acknowledge your roots it's bullshit! Of course, I was influenced by the Stones when I was 12 and saw them on TV, and of course I was influenced by Eric Burdon. These people were ugly, greasy and untrustworthy – they were the *essence* of rock 'n' roll. What I think of the Stones today is not really the point, y'know. 'Exile On Main Street', 'Sticky Fingers', that was as good as it got. It was real, it meant something!

"A lot of bands have nothing to grab onto, though. What is there? I don't get turned on by Doo-ran Doo-ran, I don't get turned on by five 20-year-old guys with their shirts off. But I'm not putting 'em down, because my 13-year-old daughter likes 'em – they connect with her. It's great if they can sell records doing that, but it's not what I want to do.

"You've got to be honest, and if you're honest you eat a lot of s**t, but if you put your best foot forward you'll come through eventually!"

John Cougar Mellencamp is real big on connecting through his music. . .

"Connecting means a lot of things but it's basicaly about being honest. It's one of the reasons why I still live in a small town like Bloomington, Indiana, and so does my band. It's the theme behind 'Pink Houses' (one of the best numbers from 'Uh-huh'), y'know, the fallacy of the American Dream. There are schools, governments and churches and they're all telling you there's a positive end to everything and it isn't always true, but it's a nice dream if you can see it that way. The song is a sword that cuts both ways, it's both depressing and positive, and I hope that connects."

It's the connection factor which Cougar believes was responsible for the huge success of 'Jack & Diane'.

"That was my musical continuation of a script by Tennessee Williams that was the basis of the film 'Sweet Bird Of Youth' starring Paul Newman. It's all about a guy who sells himself out to be successful and doesn't like it when he gets there. '*Oh yeah, life goes on, long after the thrill of living is gone*', may well be a pretty stupid little line but it connected with millions of people and that's the object of the exercise."

There's a subtle difference, however, between Cougar's conception of 'connection' and the ethos of preaching. . .

"You have to entertain first and foremost, of course, and then you try to connect. I don't like people who preach because preaching tends to belittle people. I don't like Jerry Falwell (leader of America's odious *Moral Majority*), I'm not too big on schoolteachers and I'm not too big on politicians. People get griped at enough every day without having to hear it on record and, to my mind, preaching and bitching is no solution. I'm not saying that John Cougar has any solutions either, but at least we give some comfort.

"Take the Clash on this preaching business. They know that they won't change anything but they feel good in themselves about what they're doing because they're saying something more than: '*I love you, let me f**k you in the pussy*'. That's the point with the Clash, and the point with me is that I get the same personal satisfaction from writing a good song that has something to listen to lyrically. But I'm not saying: 'You stupid bunch of people, don't take this s**t!' I mean, gimme a break!"

Good songs is indeed what it's about. John Cougar Mellencamp is roots rock 'n' roll. He is *not* new wave and he is *not* Heavy Metal, though he isn't short of an opinion on either subject. On New Music:

"I'm not a haircut, I'm not a pair of pants and that's what a lot of New Music is like, British music especially. There's no gut reaction to it and, while it may be contemporary, it's not rock 'n' roll. . . it is *not* rock 'n' roll! The only thing to come out of Britain recently that is even remotely similar to what I do is Big Country, because they're trying to write with feeling. I mean, come on, the Fixx and John Cougar Mellencamp have *very* little in common!" he laughs. On Heavy Metal:

"I'm definitely closer in spirit to Heavy Metal than New Music. Look at its origins – you can't get any better. I saw Steve Marriott and Humble Pie in '69 and I couldn't stand the kid he was so good. They were kickin' some serious ass and I was impressed. What Heavy Metal has grown into in a lot of cases, though, has little to do with where it began. When they start posin' just a little *too* much that's when I get off. As the 'Play Guitar' song (from the 'Uh-huh' set) goes: '*Forget all about that macho s**t and learn how to play guitar*'."

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GREAT WHITE

Mark Kendall

THE TABLES are being turned, it seems. Following the much-heralded British invasion of America, the US hard rock brigade currently seems to be purchasing airline tickets *en masse*. First we had one-offs from Hellion and Thor, and now *EMI America* have brought in Great White from Los Angeles for a major tour support.

The LA four-piece, consisting of (below, left-right) guitarist Mark Kendall, vocalist Jack Russell, bassist Lorne Black and drummer Gary Holland, are currently guesting on Whitesnake's UK tour. The band then return home to join Judas Priest's US trek, beginning on March 17 – busy lads, eh?

The band's visit to these shores coincides with the rush release of their debut album, imaginatively titled 'Great White', produced by Michael Wagener who worked with Don Dokken on their debut EP. Three tracks from that EP re-emerge here in re-recorded form – 'Out Of The Night', 'On Your Knees' and 'Dead End'.

PAUL SUTER

Pic Ross Halfin

THE GREATEST SINGLE FROM

DEF LEPPARD

Photograph

OUT NOW

7" PHOTOGRAPH / BRINGIN' ON THE HEARTBREAK
VER 9

12" PHOTOGRAPH / BRINGIN' ON THE HEARTBREAK / MIRROR MIRROR
VERX 9

Produced and Mixed by ROBERT JOHN MUTT LANGE

SNAP IT UP !

phonogram

VERTIGO

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OZZY'S WAYSTED CRÜE

Pic Ross Halfin

DEBAUCHERY ON the Boston trail? Well, this has gotta be the wildest bunch of polydecibel powerage paratroopers ever to go on a rock 'n' roll package tour across the States.

The Ozzy Osbourne band, Mötley Crüe and Waysted recently played a series of shows in the USA, where this picture was taken – in MC's bursting Boston dressing room, to be precise.

From left to right: **Nikki Sixx** (Mötley Crüe), **Tommy Lee** (Mötley Crüe), **Mick Mars** (Mötley Crüe), **Pete Way** (Waysted), **Fin** (Waysted), **Ozzy Osbourne**, **Ronnie Kayfield** (Waysted), **Frank Noon** (Waysted), **Vince Neil** (Mötley Crüe), **Barry Benadetta** (Waysted), **Jake E. Lee** (Ozzy Osbourne band).

MALCOLM DOME

Kaleidoscope

Edited by MALCOLM DOME

NEWS

NEW FROM *Intervision Videos* is **'Starship Invasions'**. Starring **Robert Vaughn,** and **Christopher Lee**, it's an action-packed adventure story concerning the attempted conquest of Earth by the mysterious Legion Of The Winged Serpent and its defence by the League Of Races.

THORN EMI have just launched an all-music cable television station called **'Music Box'**. At present this channel (which follows the *MTV* format of screening videos, archive material, news and interviews) is being transmitted for two hours every day to half-a-million viewers around Europe.

It's expected that air-time will eventually increase to round-the-clock coverage.

THE LATEST **Bob Seger** single on *Capitol*, **'Old Time Rock 'N' Roll'**, has been used on the soundtrack to a movie called **'Risky Business'**, which has just opened.

BOOKS

'HIT & RUN – THE JIMI HENDRIX STORY' by Jerry Hopkins (Perigee)
THE WORLD is not short of books on the shooting-star life of Jimi Hendrix. Jerry Hopkins, however, has come up with a narrative that combines a wealth of biographical detail with the benefit of perspective and succeeds in throwing new light on the near-mythical figure of James Marshall Hendrix.

What this book conveys is the sense of adventure, mystery and chaos that surrounded everything about Hendrix. Both he and his two managers, Chas Chandler and Mike Jeffries, simply muddled through four years of escalating Sixties mayhem, careering like a riderless chariot through the infant music business. Hendrix signed anything put in front of him, his sporadic touring schedules rarely tied in with album releases, and money disappeared like water through a sieve.

By 1968, the Jimi Hendrix Experience was (to quote from the book) *'one of the highest-paid performing acts in the history of entertainment'*, whilst the man himself acted like a kid in a playground. Hopkins describes unemotionally the excesses that caused Hendrix to burn himself out, managing to find an excellent balance between the temptation to dwell on lurid stories and the need to present factual information.

'Hit & Run' is a thoroughly researched and dispassionate account of the brief life of arguably rock's most important instrumentalist. It is indeed a valuable aid to understanding some of the forces that drove Hendrix onwards. DAVID SINCLAIR

'THE LOVE YOU MAKE' by Peter Brown & Steve Gaines (MacMillan)
SO, IS Peter Brown the first *Apple* executive to spill the beans on the private lives of the Fab Four? Well, in part only. For, thanks to the painstaking research of his co-author Steve Gaines, this turns out to be not so much a sensationalist *exposé* but rather a fairly factual account of the highs and lows within the Beatles' inner circle.

The book (which takes its title from the last line on the last track of 'Abbey Road') deals informatively with the Hamburg days, Brian Epstein and Beatlemania, the boys' superstardom and their big bust-up. Finally as a post-script it deals with how the quartet have fared since the split, although at this point in the manuscript no fresh angle is offered on John, Paul, George or Ringo. CHRIS NEWBY

VIDEOS

'PHIL COLLINS – LIVE AT PERKINS PALACE' (Picture Music International)
U2 ACTUALLY managed to prove that it *is* possible to capture the raw energy and excitement of a live performance on celluloid. And I've yet to see a live video that seriously challenges 'U2 At Red Rocks' for sheer gut-curdling atmosphere but Phil Collins has, at least, made an interesting stab.

What sets 'Live At Perkins Palace' – recorded during Collins' Stateside solo tour last year – aside is the quality of the product. Beginning with a backstage monologue from PC, we're then given 11 songs from the set with a running time of just under an hour. Admittedly not much goes on apart from some highly professional musicians performing superbly as backing to Collins, but the camera-work is tidy and the direction nicely paced – you won't want to stop the tape to nip out and put the kettle on!

So, just what makes this video production a cut above the other runners in the pack (excluding U2, of course)? The answer, I'm afraid, is that it's *American!* The whole team responsible for this video is American – and it shows! It's crisp, taut and very slick.

All credit to Phil Collins for knowing where to film his show to achieve the best results. A must for Collins fans and interesting viewing for anyone who wants to know how it *should* be done. DAVE DICKSON

'STEVE MILLER BAND – LIVE' (Picture Music International)
THE STEVE MILLER BAND is an all-American experience and, for that reason alone, this video holds little of interest to the average Englishman. In fact, I doubt if *many people* could actually get terribly worked up at the prospect of seeing SMB live on their screens.

As a live video this is reasonably good, featuring a few attempts to liven up the standard one-dimensional onstage approach such as the use of double tracking, stills and even some promo video material. Sure, it all makes for passable viewing, but think twice before buying it.

HOWARD JOHNSON

FILMS

'SCARFACE' (18)

AL PACINO'S modern-day mobster owes little, if anything, to the Thirties gangster from whom he takes his name. As Cuban hoodlum Tony Montana he is callous and cold, a violent megalomaniac with an insatiable craving for money and a growing cocaine addiction. The only person for whom he feels any real emotion is his kid sister (Mary Elizabeth Mastrantonio), a feeling verging on the incestuous.

Director Brian De Palma has painted Montana completely black instead of different shades of grey – a bad mistake. However, Pacino's performance overcomes the limitations of this one-dimensional character; commanding a rugged fascination while remaining unsympathetic throughout.

Montana's rise to power begins during Castro's purge of 1980. Deported from Cuba, he arrives in Miami in ragged trousers, a patterned shirt and cardboard shoes. In the government detention centre he knifes a fellow internee as a favour to a friend, in return for which strings are pulled to secure his release. He joins a local drugs dealer as a hitman but is soon in business for himself.

De Palma has deliberately set out to shock. The knifing is quickly followed by a dismemberment with a chainsaw which holds you in fearful expectation for the rest of the picture. Thankfully, no further horrors of this nature are forthcoming but chainsaws have a way of setting a mood!

From a semi-documentary approach, De Palma moves sneakily into an almost comic book escapism with some nice moments of black comedy. For example, ignoring the advice *'don't get hooked on your own supply'*, Montana is seen snorting the coke in ever increasing doses, until finally he buries his head in the stuff and comes out plastered in white dust!

The final shoot-out amidst the empty opulence of Montana's mansion demonstrates that De Palma is keen to see how far over the top he can go. I loved it. PAUL ROLAND

'METALSTORM' (PG)
THE STORY-LINES, not to mention the titles, of these space-age westerns just keep getting sillier.

This time around, we have a couple of 'do-gooders', a peace-keeping ranger called Jack Dogen and a beautiful gal (Dhyana), who are hot on the trail of the nastiest man in space, a dude named Jared-Syn, which sounds rather like a dodgy curry! The baddie has got hold of a magic crystal that will give him enough power to crush the Earth. The only people standing between him and his evil ambitions are (yep) Dogen and Dhyana.

Well, that's the basic plot of a film which, to be honest, is almost a direct rip-off of 'The New Barbarians'. It does have a few good chase sequences and has been released in 3-D, yet is basically rubbish, though amusing.

XAVIER RUSSELL

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RUSH	2	8	2	10	1	1	1	1
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STATUS QUO	5	7	4	10	2	2	1	2
THIN LIZZY	8	5	2	9	1	1	1	—
UFO	1	6	—	5	1	2	2	1
WHITESNAKE	4	8	4	9	2	2	2	1
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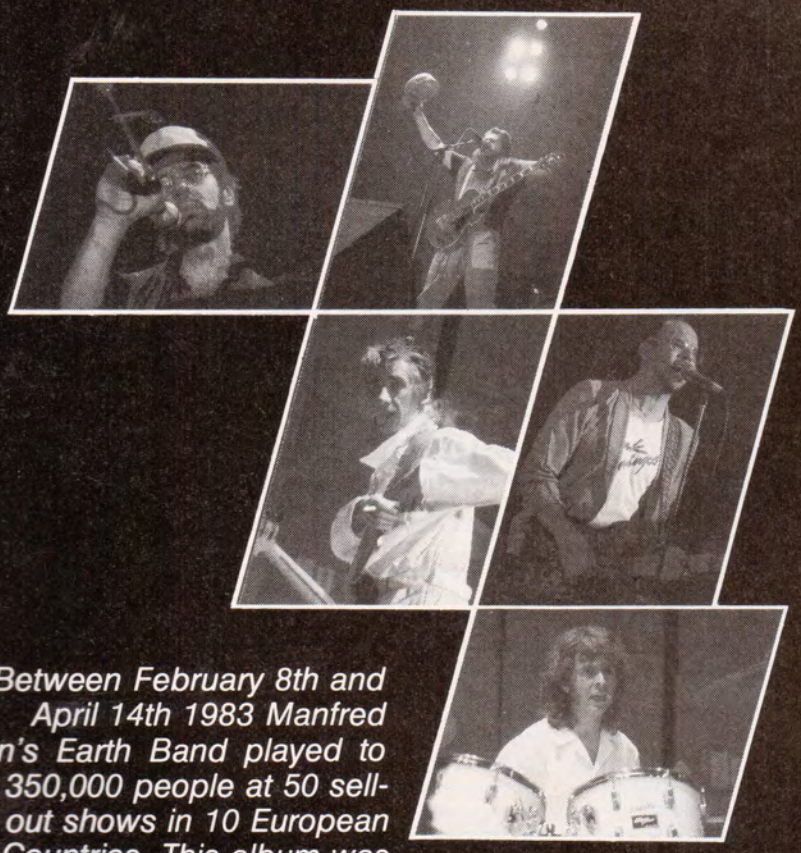

Between February 8th and April 14th 1983 Manfred Mann's Earth Band played to over 350,000 people at 50 sell-out shows in 10 European Countries. This album was recorded in front of 30,000 people at the Budapest Sport-halle April 6th 1983.

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BRUM PUNCH

GENESIS' string of concerts at the Birmingham NEC previewed by CHRIS WELCH.

GENESIS WILL be returning to Britain in triumph when they play five historic concerts at the NEC Birmingham. But will Phil Collins be able to cope with the strain of recreating 'Mama' and the hideous, growling chuckle that helped make it a hit? Says Tony Banks:

"It doesn't seem to be a problem. When he first did that laugh on the session we thought he would never be able to reproduce it live, but he's had no trouble at all on our American tour. The one song he DOES have a problem with, however, is 'Man On The Corner' from the 'Abacab' album which is a very expressive number and very hard on his voice."

Phil, the all-singing, all-drumming wonder of Genesis, has had a busy year, even by his own restless standards. He's toured and recorded with Robert Plant, had a succession of solo hits and is now back once again with the Genesis team. Certainly, his vocal performances on 'Mama' and 'Illegal Alien', the latest single culled from their smash hit 'Genesis' album, have aided the band's renaissance. While other long-established groups have sunk into the abyss, like The Who, or faltered, like Yes, the old firm seem to be marching onwards and upwards, their music successfully modernised and still relevant in the Eighties.

Tony Banks, the keyboard man behind the Genesis sound and much of their material, called *Kerrang!* from Chicago to let us know what fans can expect when Genesis come home.

"The tour has been great so far," said Tony, his voice so faint it must have been coming via one of Brunel's original submarine cables. "We've been on the road since November and played to thousands of people. There's been no problems – in fact, it gets a bit boring sometimes! The gigs are great and the band is playing really well, with Chester Thompson on drums and Daryl Stuermer on guitar, as usual. The only boring bit is all the travelling."

What kind of show will Genesis be bringing to Birmingham?

"Much the same as we had in the States. We have a very strong visual show now, we think one of the best in the world. We're using 180 *VariLites* supplied by *ShowCo* which are computer controlled and can shine in any direction."

The lights form triangular shapes on trusses above the stage. They can be revolved and produce any colour required. Says Tony:

"The lights change to suit the mood. They can light the whole stage or just shine on Phil while he's singing or drumming. It's a completely new concept which hasn't been seen as elaborately as this before, although Peter Gabriel used a cut-down version of our lights. With us, it's fundamental to the show."

Why had Genesis decided to play in Birmingham?

"Originally, we weren't going to do *any* British dates this year and just concentrate on America. But then, of course, the 'Genesis' album and 'Mama' have both been very successful at home, so when we were asked to do one charity show for the *Princes' Trust*, we thought we might as well do some others for our fans.

"In America, we've been playing big arenas; we haven't had time to visit any small clubs although, as you know, we like to do that when possible. We've got a show that's designed very much with arenas in mind. It has to be a bit overblown to keep the attention of the kids at the back, the ones who only see us as little dots in the distance.

"At Birmingham, we'll be playing a kind of half-and-half programme. There'll be stuff from the new album, like 'Mama', and then we'll work back through previous albums. But we're never too sure in advance what we'll play because we change things all the time.

"In England, and Europe in general, they prefer to hear the romantic, more subtle numbers associated with our early days. But in America we can play different songs which have been more popular there, like 'Misunderstanding', and the material that's post 'And Then There Were Three'."

Pic Chris Walker

TONY BANKS: "this will be the end of Genesis activity for a while – we'll be doing our own things."

Some Genesis fans have found it hard to reconcile the original Gabriel-Genesis era with the current band, but Tony feels that the music hasn't really changed that much in its general mood and style. The songs from the different eras, from 'Nursery Crymes' up to 'Abacab' and beyond, manage to blend into a coherent show.

It seems to me, however, that today's Genesis have more space and light in their music compared to their output in the Seventies . . .

"That is something we have learnt over the years. We now know not to fill every single space and beat with music. It's terribly easy to overwork a song so now we tend to stick to basic sounds and ideas. As for the future of Genesis, music, well we don't think clearly about what we do at all. We just go into rehearsals and start writing! Personally, I like us to attempt new things."

Did Tony feel Genesis were enjoying an unprecedented boom?

"Well, this *has* been our biggest selling album EVER in the States, even bigger than 'And Then There Were Three', which was one of our biggest. In America, every album sells more than its predecessor.

"It's a very strange thing, because we've been going for 16 years yet somehow we've managed to maintain a steadily advancing career. Most groups start to slump after a while, though Yes have made a comeback after a slump. I'm just surprised they didn't do better in England.

"We were very pleased that the fans at home liked 'Mama', which was quite an ambitious single with the drum-machine beat and distortion. I'm sorry to say it didn't do anything over here, though. It was too complicated for American radio listeners, so we were very proud when it did so well in England. 'That's All' got to Number Six in the charts here, but they wouldn't play 'Mama' on the Top 40 stations."

The new single, 'Illegal Alien', sounds like a humorous poke at those poor unfortunates, the illegal Mexican immigrants nicknamed 'Wet Backs' who try to get across the border into America in search of a better life. But Tony denied that it was in any way racist.

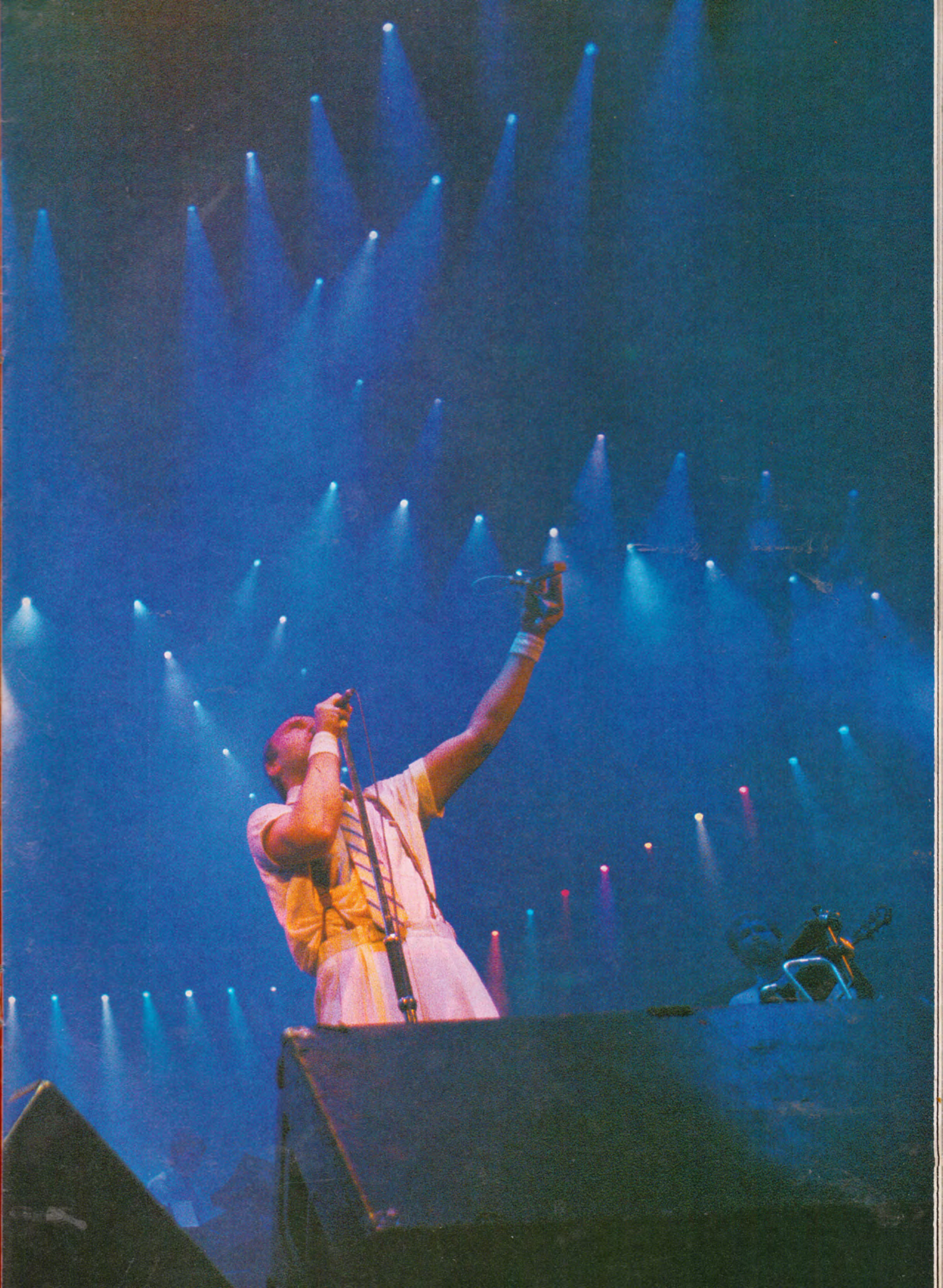
"No, not really, though it IS a tongue-in-cheek thing. In fact, it's meant to be sympathetic towards illegal aliens. It isn't about any particular race, though in America you hear about the Mexicans coming across the border on the TV news all the time. Mike Rutherford just wrote some lyrics about it and we did a promotion video as well with us all dressed up for the part. You can see a picture from it on the LP sleeve, with us in false moustaches. Some said Phil looked like Lech Walensa. It goes into a reggae feel in the middle, so it's not just about Mexicans."

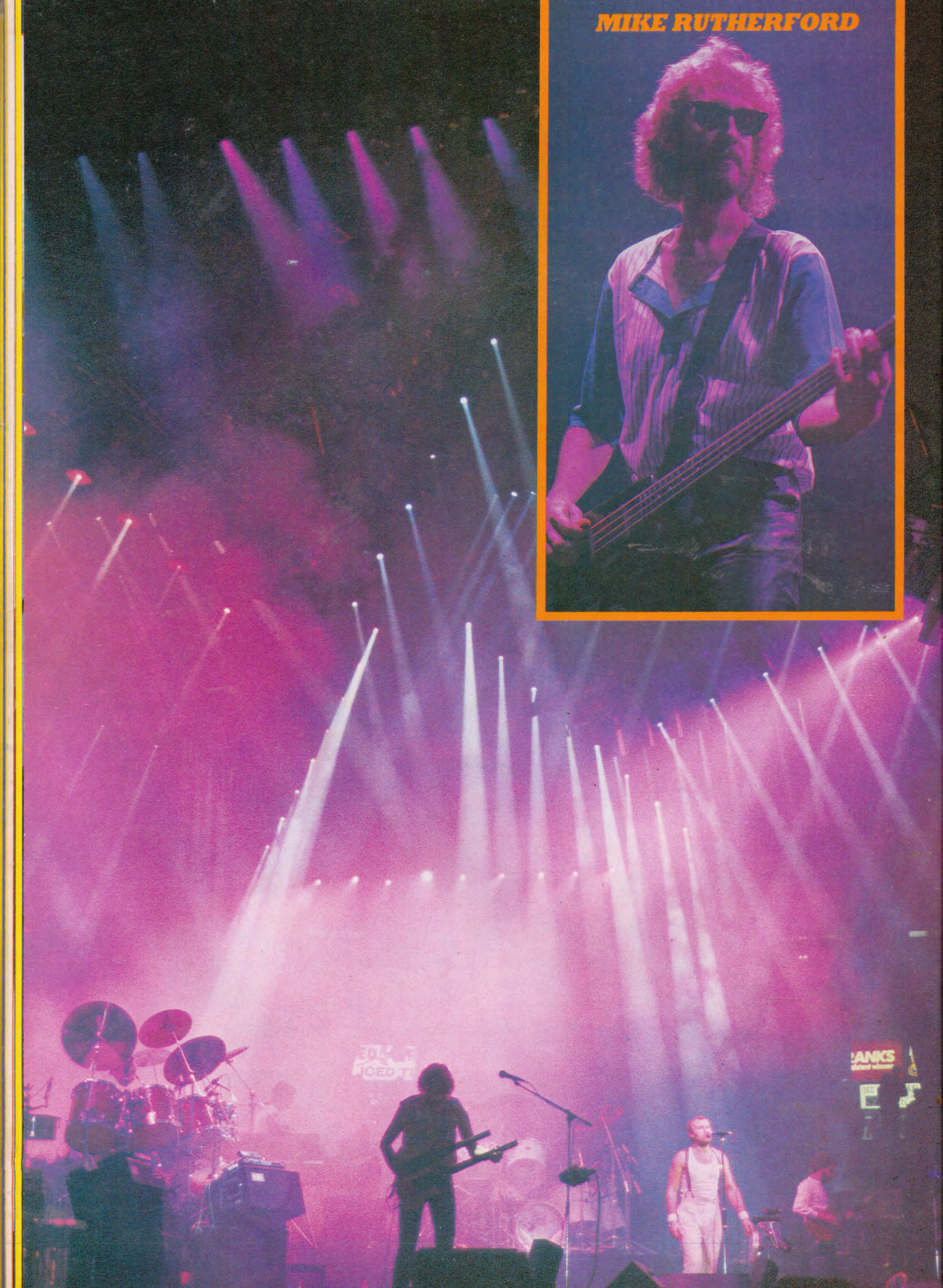
Will Phil Collins do any of his solo hit numbers with the band, like the finger-popping 'You Can't Hurry Love'?

"No, not at all. We stick to group material. We all have solo material, myself, Phil and Mike, but we choose not to use it and I think audiences are pleased with what we do as Genesis. In fact, this will be the end of Genesis activity for a while – we'll be doing our own things."

PHIL COLLINS

Genesis

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The page for the musician

CONFIDENT LICKSTER

MAX KAY talks to new Whitesnake recruit JOHN SYKES

NEVER HAVE I met anybody in this business with as much energy and enthusiasm as guitarist John Sykes, currently in the employ of Whitesnake. His aims appear to be totally in focus, and he's a professional to his fingertips. During our interview, he talked nineteen to the dozen, putting recent *Kerrang!* interviewee Francis Rossi in the shade when it comes to a good natter.

Our story begins with a 14-year old Sykes in Ibiza, where his father and uncle owned a discotheque. The uncle was into Eric Clapton and John Mayall and not against showing off his talents to the impressionable Sykes, who swears he's never experienced anything akin to the feeling he got the day the aforementioned uncle picked up an electric guitar to show him what it was all about.

With his mind severely blown, he set about practising old blues tunes for the next two years – on a nylon strung guitar.

"It was so good, I just wanted to do it. It's like screwing!"

After a period of three years, the Sykes family left the sunny climes of Ibiza and returned to England. John then spent two years on the dole in Reading, after which he moved to Blackpool where his parents now live.

"I was going out with this girl, and I gave up the guitar completely for a year and a half."

A phone call from a mate soon put an end to all the hanky panky; Sykes joined his friend's band and ditched the lady in question. The mate, it turns out, was Mervyn Goldsworthy who was, until recently, the bass player with Diamond Head. Now, of course, he's with Samson, but that's by the by.

John's mind was blown still further when he caught Colosseum II, featuring the errant Gary Moore.

"I started to take things a bit more seriously then, and I started playing in the clubs around Balckpool with the group I'd joined."

A CHANGE of scene was soon called for and the next step in his career came when he landed himself a job with the Tygers Of Pan Tang.

"They picked me out of 120 guitarists," he says with a hint of pride.

"What happened with the Tygers was that I was getting fed up with them. Everything was a five-way split, yet I was doing most of the work and not getting the credit I should have done. They didn't wanna listen to what I had to say – I told 'em to get rid of the manager . . . they lacked dedication and they lacked style.

"They weren't the sort of people who'd work every night, and I don't believe you get anything out of this life unless you put something into it."

John Sykes' next job was *nearly* with Ozzy but, as fate would have it, this wasn't to be . . .

"I went over to Ireland to do a single with Phil Lynott after I'd split with the Tygers, and Phil asked me to join Thin Lizzy.

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Well, three days before I left for Ireland, Ozzy called and said: 'come down for an audition'. He said he'd meet me at six o'clock and he didn't turn up till about nine. He fell in the door rat-arsed (pissed as a parrot), which *is* Ozzy, I mean I had to smile. He stumbled down the stairs and told Magnum, who were the backing band for the audition, to play 'Mr. Crowley'. There was no gear waiting for me at all."

Much effing and blinding ensued, more blinding than effing in Ozzy's case.

"He seemed to think I should have brought my gear down, and I thought the least they could have done would have been to get the gear after all the f**kin' about that had gone on in the past. I ended up going through an *H/H* 2×12 amp and it sounded pretty horrendous.

"I was playing with a band that didn't know any of his songs, and I'm trying to coach them, and Ozzy's standing there singing all out of tune . . . he was well out of it, it was quite funny. He said: 'I can't tell whether he's any good. We'll have to take him to America'. Then he said: 'When you've finished your single with Phil, give us a ring and we'll fly you over'. After that, and with Phil asking me to join Lizzy, I thought NO WAY!

"Actually, we had some pretty wild times in Lizzy," gleams John, at the same time stroking his nose. "Phil is really easy-going, so long as you're doin' your gig and not getting involved in anything stupid, like jacking up or what have you.

"I don't know why Phil keeps getting all these slaggings. I think it's terrible when you consider all these years he's spent putting music in the charts, and the good he's done for music . . ."

ALTHOUGH SYKES was obviously disappointed when Lizzy split up, he knew soon after he joined what was likely to happen. It's a situation he now views philosophically.

"I couldn't believe it at the time but, thinking about it, Scott had been in the band 10 years so he obviously had things to do on his own after all that time. They'd been together for such a long while, and been through such a lot, they were tired. What I said didn't really make any difference at all because I was just the new guitarist."

Sykes' gig with Lizzy lasted a year and a half.

"Everybody just went home, nobody said a word. Brian (Downey), Phil and myself were going to get a new thing together and start afresh, not call it Lizzy. I knew Phil could still deliver the goods despite what people are saying now. . .

"Then he started working with other people, and he had a few things to sort out, so this (Whitesnake) just seemed the best thing to do. I turned this job down once, a couple of months ago, but we ironed a few things out."

Whether Sykes will stay the course in Whitesnake is a matter for concern; not for him you understand, just other people.

"I'm not the sort of person who can say: 'Next year I'm gonna do this', because I don't know what the f**k I'm gonna be doing. I live my life literally day by day, things just seem to happen, take their course."

He displays equal cool when I ask him if he enjoys the life of a popstar?

"It's a big joke, I like to get away from all that and try and live a normal life. I'm happy so long as I know I've got a gig, and that I can play what I wanna play, though I know what I'm worth to Whitesnake.

"I think I'll give Whitesnake a kick up the arse. It'll be new blood and everybody will be pushing a lot harder. It's no use them saying to me: 'Look, John, you're overdoing it', because that's the way I am. I said: 'If you want somebody who's gonna do less, then get somebody who's gonna play less and can perform less . . . I think that Whitesnake realise I injected a lot into Lizzy, and I hope I can do the same for them."

THE CONVERSATION then turns to the hardcore facts concerning John's equipment (DOWN GIRLS!). His main guitar, he informs me, is a black 1977 *Gibson Les Paul Custom* sporting a mirror scratchplate.

"I've removed the pick-up covers," he says, having obviously realised some time ago that this would increase the response of his guitar. His other instrument is a red 1962 *Fiesta Fender Stratocaster* which he's had resprayed. Amps are. . .

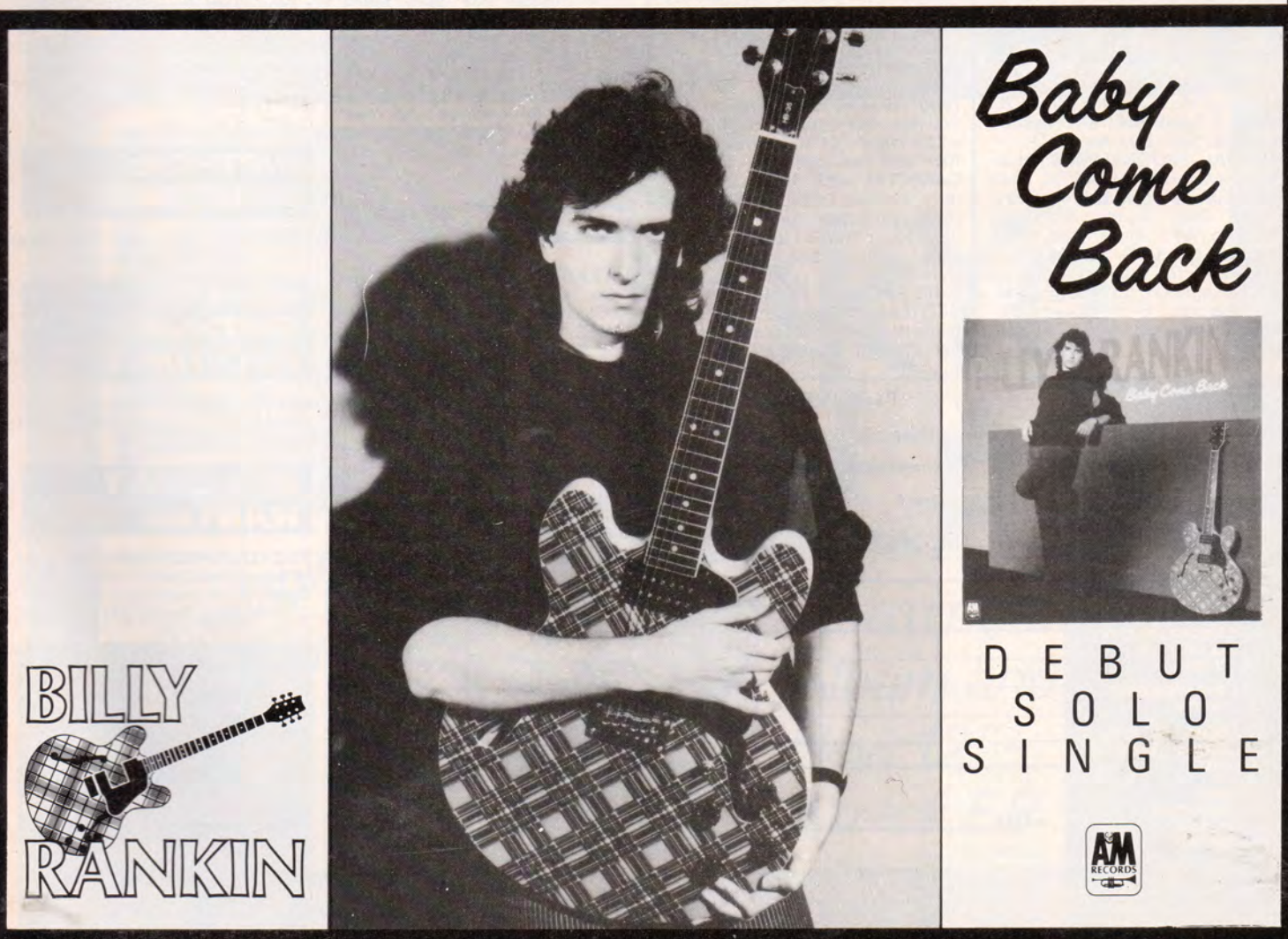
". . . *Marshall* 100's but, to be honest, I haven't got any now, so I'm gonna be buying some new stuff – *Marshalls!*"

Lucky old Jim Marshall, that's what I say.

"As far as effects go, I used a *Boss Chorus* with Lizzy, but Neil (Murray) is complaining beause he says it's too noisy. I've got a *Yamaha* echo too, but I may be getting some new effects. I had a *Roland Analogue Chorus Echo* as well but that was noisy; I'm trying to cut down on the hiss."

When was the last time you saw a guitarist who impressed you?

"The last time I saw a good guitar player was when I looked in the mirror!"



KLASSIFIEDS

PERSONAL

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MARINO THE BAND, Golden Lion – Fulham, 14th March. Rock-Metal fans be there. *Sounds*-'A Bit Of Pat Travers Here'.Check it out!

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PSO ARE BACK.

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JOHN SYKES Official Appreciation Society. For details send SAE to: SAS, 25 School Crescent, Godshill, IOW, PO38 3JL.

DUMPY'S NUTBANGERS. SAE to Liz, 9 Devonshire Rd, Mottingham, London SE9.

BLACK ROSE British Fan Club. 295 Norton Road, Norton, Cleveland. SAE info sheet.

BLACK ROSE European Fan Club. Rico Van Den Eijnde, Prinzenstraat 43, S-421 JJ Gemert, Noord Brabant, Holland.

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BIRTHDAY GREETINGS

HAPPY 21st Birthday, Ian. Love from Sandi and Elaine.

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Rick Springfield
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Rock Videos

SINGLES

Reviewed by DAVID SINCLAIR

ALDO NOVA: 'Hold Back The Night' (Portrait)
A song that reminds me of Pat Benatar for some reason. Rocksteady beat, powerful vocal and thoughtful guitar solo, but not really a strong enough chorus or melody to give Mr Nova the chart success he's looking for.

MAMA'S BOYS: 'Midnight Promises' (Spartan)
Easy-rockin' for people who like their Metal tuneful. Pleasingly understated guitar solo – should do well in America. 'Lonely Soul', the B-side, is a bluesy ramble with the same well-executed guitar in all the right places.

SAMSON: 'Are You Ready' (Polydor)
I understand guitarist Paul Samson is anxious to "meet" me following my extremely fair-handed review of his band's gig at the *Marquee* a few weeks back. This is one of the better singles here – good-natured, middle-register rock and two veg, with a catchy chorus, fine vocal from Nicky Moore, few nice changes and average guitar. Mine's a pint of lager, Paul!

METALLICA: 'Jump In The Fire' (Music For Nations)
Bonehead cover of the batch. Grotesque picture fails to conceal a dull song. Jumped straight into my rubbish bin.

V8: 'Lonely Days (Lonely Nights)' (Music Factory)
Supertramp keyboards, lush vocal harmonies and a weak drum sound are the distinguishing features of this respectable debut from Cardiff band V8.

ROLLING STONES: 'She Was Hot' (Rolling Stones)
Not the best track from the current album to follow the controversial 'Undercover Of The Night' but, as Dave Dickson never tires of telling us, this *is* the business. Salacious lyrics and tasteless cover pic grace a typical Stones head-to-toes dance song. The previously unreleased B-side, 'I Think I'm Going Mad', however, is a disappointingly anonymous ballad; an out-take from 'Tattoo You' perhaps?

ROUNDHOUSE: 'Where've You Been?' (Airborne)
Spirited garage-band Metal from San Francisco. Weedy production and shakey playing don't completely conceal a refreshingly buoyant enthusiasm.

LOTUS CRUISE: 'Tonight' (Armbury)
Self-financed single from Barnsley youngsters Lotus Crüise. Predictable changes, sloppy arrangement and an unconvincing attempt at ripping off Phil Lynott's 'Johnny The Fox' rap

RAMPAGE 'Cosmic Warrior' (Rampage)
Americans with severe brain damage. The B-side 'Crash Landing Into The Sun' is a ridiculous but highly entertaining Ritchie Blackmore pastiche. Bonzo Dog Doo-Dah Band play Jimi Hendrix with interruptions from a morse code receiver. A good laugh at the end of a party.

DNA: 'Doctors Of The Universe' (Polydor)
Promising group featuring Carmine Appice and the woefully underrated Rick Derringer. The A-side has a driving beat, strong keyboards and an infectious chorus, but it's the B-side – 'The Recipe For Life' – that delivers the goods. Moody percussive effects and great Derringer guitar shine through a refreshingly modern-sounding arrangement. Watch out for this lot.

DEALER: 'Better Things To Do' (Windrush)
Lively debut from Cirencester band, though the vocal sound is curiously muted and the drummer needs to buy some new cymbals. I prefer the B-side, 'Suspected Foul Play', a rockaboogie stomp with some effective mashed power chords.

BLUE OYSTER CULT: 'Shooting Shark' (CBS)
Moody keyboards, funky bass and a svelte sax solo take the Cult yet further from their rock/Metal roots and set them firmly on the path to AOR blandness.

RUBY TOPAZ: 'Why' (Ruby Topaz)
Something of a Rush/Zeppelin influence here. Busy drums, dippy lyrics and some amazing guitar from this American trio. They show a lot of promise and some genuine excitement on this record. I'd like to see one of their gigs.

BODINE: 'Shout' (Rhinoceros)
Great drumming and power production on this stomp from the Bodine album, 'Three Times Running'. Somewhat hackneyed guitar solo but a smart key change saves the day.

ROGER DALTREY: 'Walking In My Sleep' (WEA)
The old jogger seems to have found his stride at last on this seductive mid-tempo outing. His voice holds more in reserve than usual, while the strong melody is enhanced by a sparse, concise arrangement and whipcord drum sound. A hit.

SPIDER: 'Here We Go Rock 'N' Roll' (A&M)
Apart from Rampage, Spider are the only people here who project a sense of fun into what they're doing. You remember that 'good old rock'n'roll' – it used to be a real good laugh. Spider head a welcome move back to the dance floor.

BILLY RANKIN: 'Baby Come Back' (A&M)
Clean, fresh production and a rather self-conscious, poppy single from Nazareth guitarist Rankin. Dodgy vocals shored up by some sharp playing. Maybe next time.

Next issue on sale March 8

KONCERTS

HE CAME, HE THOR, HE CONQUERED!

THOR: Metal Bender

Pic Peter Cronin/Redfern

THOR
Marquee, London

THOR BLIMEY mate, you shoulda been there, coz the Les Dawson of HM, the mighty Thor, flew into town and put on one of the most outrageous shows I've ever seen.

I mean, have you ever seen anyone blow up a hot water bottle like a balloon with the minimum of effort and then let it explode in the face?

Mind you, he is the God Of Thunder, and according to Phil (now, non-expense-account) Scott, Thor actually can bend steel bars two inches thick.

Natch, there's no gimmickry here. Indeed, after the show, Thor confessed he'd chipped one of his Hampsteads on the eighth mike stand he'd managed to chew in half.

Yeah, but what about the music? I hear you ask. Well, that was the biggest surprise of all – Thor and his band were as tight as a duck's arse.

Kicking off with 'Lightning Strikes Again' from the fab 'Unchained' opus, the mighty one got the whole place shaking by smashing his wooden mallet on to the stage floor – woodwork lessons down the Marquee, what next? – and then indulging in a bit of swash-buckling with a papier mache sword during the hilarious 'Anger', which had a Manowar feel about it. I still think these two bands should do battle together.

Sadly, Pantera stayed mostly hidden at the back. And, just to compound the tragedy, she was covering up her renowned BRISTOLS! Still, I loved her Pam Ewing hair-do, and her panting wasn't bad either.

Skinbasher Mike Favata and bassist Keith Zazzi kept the rhythm section pounding throughout, coming into their own during 'Rock The City', a natural follow-up to Kiss' 'Detroit' klassic.

Indeed, in many ways, Thor reminded me of Kiss. He came to entertain and have fun and surprised everyone with his brand of THRASH metal.

Thor went down a storm and returned for three well deserved encores, the first, 'Keep The Dogs Away', being dedicated to Karen Harvey and all hot water bottle substitutes everywhere.

This song has got one of the catchiest hook lines these ears – what's left of 'em – have ever heard. Thor should really seriously consider re-releasing it as a single – a smash hit, no doubt about it.

The second encore was the amusingly titled 'Thunder In The Tundra', all about Norvern Canada, would you believe.

Thor closed his excellent cabaret with a soon-come single – 'Let The Blood Run Red', yet another slice of catchy HM.

Rock Goddess ace hero Jody Turner lost a £40 bet thinking Thor would bomb, but she – like everyone else present – loved 'im.

XAVIER RUSSELL

THE ALARM
Fusion, Aberdeen

ER, EXCUSE me, but I'm looking for this air of gloom and despondency that was going to pervade in 1984, has anybody detected it?

I certainly haven't, in fact '84 has kicked off in stirring fashion with the REAL bands declaring their Winter offensives to make certain that there's no repeat of '83, a year music- and world-wise best forgotten.

I'm not one for hanging labels or grouping bands under 'movements', but the Alarm are tapped from the same lush vein as U2 and Big Country – loud, proud and absolutely essential.

'68 Guns' was one of the best things to happen on *TOTP* last year.

The Alarm played their hearts out to every living room in the country, forcing themselves upon the cameras, begging – nay, demanding – your attention.

That woefully short TV showing was enough to drag me to Aberdeen's Fusion recently to see the real McCoy during their 'Sound And The Fury' bannered outing of these sceptered isles.

If you think that the Alarm smoulder in the studio, I suggest you catch them live where they literally combust spontaneously in front of your very eyes.

Not being familiar with their music apart from '68 Guns' and 'Where Were You Hiding etc', I went in to the gig blind. That lack of sight lasted about ten seconds after the Alarm took the stage, wellying the foot to the floor with their walloping, big, plump sound and their battle hymns to the democracy(?)

Most of the material was culled from the band's hotly awaited 'Declaration' LP.

One song given an airing really struck home. Sung by acoustic guitarist Dave Sharp (Dressed Man. . . ?), 'One Step Closer To Home' is one of the most beautiful songs I've heard since 'Chance' or 'Song To The Siren'.

With just an acoustic for accompaniment, he poured his very soul into the song, a message of hope, of pride and of keeping your chin held high with one hand on your heart and still clutching to your dreams with the other.

Paul Weller said, and it sums up the current pop principle, "Somewhere down the lines of production they left out human beings". The Alarm are an injection of life into pop's rotting graveyard.

JIMMY JAZZ

TINA TURNER
Fairfield Halls, Croydon

THE FAIRFIELD Halls is the kind of place that puts on chamber orchestras, jazz ensembles and *Blue Peter* competition winners' exhibitions – pantos at Christmas, that sort of thing, carpets *everywhere*!

Nice. Very suburban . . . and so was the audience.

I couldn't help feeling that Ms Turner would have just loved for someone to rip up a seat, rush the stage, scream – anything! But of course that just *doesn't* happen in the Fairfield Halls.

As the dark strains of the Giorgio Moroder/David Bowie classic 'Cat People' crawl out across the hall, the spotlight suddenly picks out the crouched and slinking figure of Tina Turner. She steals across the stage to her microphone, hunkered down and ready to pounce; a glorious mixture of tangibly dangerous feline stealth and cunning and barely restrained sexuality.

Here is a woman who *knows* she is extremely sexy and isn't afraid to use that to her advantage.

Certainly her occasionally brazen sexuality was partly responsible for her success in the late 60's and early 70's (after the Stones had introduced her to a predominantly white rock'n'roll audience) and is again now on her re-emergence as a solo artist (she had previously fronted her husband Ike's band).

But the primary reason is her voice, a stunning, throaty, sensual sound that straddles her early blues origins and the modern rock'n'roll material that now comprises the majority of her set, stamping her authority and individuality over each number. Her voice sounds as comfortable barnstorming through the self-penned classic 'Nutbush City Limits' or Foreigner's 'Night Life' as it does on the somewhat gentler 'River Deep Mountain High' or the touching, almost Gospel, re-arrangement of the Beatles' 'Help'. The tunes may be familiar, but their performance is quite unique.

Tina Turner seems to be gearing herself to laying siege to the rock'n'roll world, to take it all by storm . . . and this time there looks to be no holding her. She is a furious powerhouse of talent, a passionate and breathtaking performer, and if you didn't catch up with her on this run you missed an experience – take it from me, she was *sensational!*

DAVE DICKSON

STRAY
Live at the Marquee
Gull

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GARY MOORE
Apollo, Manchester

SMOKE, FLAMES and detonations seared the eyeballs and rattled the skull when the Gary Moore Band signalled 'The End Of The World' with an explosive concert in Manchester during a short UK tour.

The new line up is tight, fierce and efficient now that Gary has settled down with new boys Neil Carter (keyboards and guitar) and Craig Gruber (bass). Together with Gary's astounding guitar work and Ian Paice, still one of the fastest men on a drum kit known to science, the band are much more exciting than many a more heavily touted combo.

They can deliver, and the effects are just a bit of icing to make the show even more of an experience. Certainly fans at the Apollo leapt to their feet and stayed for the whole of a non-stop blasting performance, cheering and yelling.

In fact, there *were* stops – pauses for a superb ballad, 'Empty Rooms', and rests for relatively laid back rockers like 'Wishing Well'. But most of the material roared away like a drag racing car burning rubber.

They kicked off with 'Rocking Every Night', which was super speedy as the chaps appeared doused in clouds of smoke. 'Murder In The Skies' came in without the extended intro on the album, and was hastily followed by 'Wishing Well', which drew first blood in terms of heavy cheering.

After this the band settled down and began to pace themselves out, reaching towards the ultimate climax. Gary astonished everyone with a duet – playing guitar phrases echoed exactly in a mirror image by a special effects unit. This can take up to four seconds of music and play it back with uncanny accuracy, and indeed many of us were casting our eyes about, looking for the phantom guitarist in the wings.

Next came 'Cold Hearted', which was slow and heavy with Neil switching to keyboards, and putting up with cries of "Barry Manilow!" from sections of the crowd who seemed to appreciate the finely chiselled shape of his beezer.

It was interesting to hear their version of the old Yardbirds' classic 'Shapes Of Things', which is also from the album 'Victims Of The Future', with Ian Paice battering out the intro with such ferocity that afterwards he complained of painful cramp in the hands.

The title track of the album was accompanied by twin sheets of flame from either side of the PA stack which caused my eyes to flutter uncontrollably – still, it makes a change from being deafened, I suppose! Neil showed his versatility by taking a lot of the lead vocals, helping out Gary, and between them they make a well balanced team.

Gary himself (the big feller) just gets better and better. He played some superb solos; calm, collected and yet able to twist up to heights of emotion, particularly on 'Empty Rooms'.

After Gary's work out, it was Ian's turn, and he tore into the aptly titled 'Blinder' with all the speed of his Purple days.

Then came 'The End Of The World', and I was just looking away at some minor distraction in the audience, when I suddenly glimpsed Gary rising a dozen feet in the air on what looked like a departing UFO. The 'riser' was extending out of the stage, bearing the guitarist aloft amidst flashing lights and more smoke, and it was tremendously effective.

He came down to earth for 'Back On The Streets' and the two encores, 'Nuclear Attack' and 'Rocking And Rolling', which I watched from the side of the stage, noting Ian's amazing stickwork.

Dripping in sweat and gasping for breath, the band staggered off stage into a waiting coach to whisk them back to London.

It was champagne and videos down the M1 while Craig Gruber, their resident American, entertained with a few choice jokes, including this little gem: "What do you call a girl who can suck a gold ball through fifty feet of garden hose?" Answer: "Darling".

Well, that's showbiz.

CHRIS WELCH

HELLION
Marquee, London

HELLION, IT must be said, were still a mite disappointing. Having gained the kudos of a totally OTT Suterian build-up, I honestly *expected* to see onstage the future of rock'n'roll – or at the very least a stunning Los Angeles kick-ass kombat korps. In short, we were all psyched up to presume too much about this quintet's attributes. At the end of the day, they were never quite good enough to match the recent flow of Suter superlatives.

It was a case of the wrong criteria being applied to 'em. Rather than seeing Hellion as a major force, it's far more reasonable to judge 'em now as an up-and-and coming (but yet to arrive) Metal combo. As such, they proved themselves to possess more than a little hope for the future. Guitarist Ray Schenk and drummer Sean Kelley purposefully pummelled away with the focussed fire of a Dave Lee Roth verbal assault and there was sufficient strong material to ensure these two weren't reduced to pounding out empty rhythmic rhetoric. 'Don't Take No', 'Up From The Depths' and 'Backstabber' were all numbers that showed Hellion have a basic grasp of rock structure and arrangement (perhaps they should call their next LP 'Geology'?!)

However all four male members (bassist Bill Sweet and second guitarist Alan Barlam were musically no more than bearable) were content to remain faceless, leaving all the visual pressure on vocalist Ann Boleyn. Now, there's no doubt the gal had an onstage charisma. Yet, there was a clumsy masculinity about her movements and raps that desperately needs to be sorted out. And I'm still not sure if she has a strong voice! Ann probably got through more screaming in 70-minutes than Barbara Steel managed in more than a decade as the queen of B-movie horrors. Even during ballads such as 'Up From The Depths', she insisted on yelling as if trying to wake the liggers at the bar (hi, Xavier). Yet, there was scarcely a hint of *singing*. Someone needs to take Ms Boleyn in hand (metaphorically speaking) and give her a few lessons in vocal dynamics, projection and modulation.

Hellion do have the potential to carve out a respectable niche for themselves in the rock hierarchy, although I've got a feeling it may take a few changes (both in terms of personnel and approach) before they reap any rich pickings.

MALCOLM DOME

BRONZ

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Monday 5	FOLKESTONE	Leascliffe Hall	
Tuesday 6	CRAWLEY	Leisure Centre	
Wednesday 7	PORTSMOUTH	Guildhall	
Thursday 8	DUNSTABLE	Queensway	
Friday 9	IPSWICH	Gaumont	
Saturday 10	READING	University	
Sunday 11	LEICESTER	De Montford	
Monday 12	OFF		
Tuesday 13	LONDON	Hammersmith Odeon	
Wednesday 14	LONDON	Hammersmith Odeon	
Thursday 15	GUILDFORD	Civic Hall	
Friday 16	CARDIFF	St. Davids	
Saturday 17	OXFORD	Apollo	
Sunday 18	BRISTOL	Colston Hall	
Monday 19	BATH	Pavilion	
Tuesday 20	SOUTHEND	Cliffs Pavilion	
Wednesday 21	SOUTHAMPTON	Gaumont	
Thursday 22	SWANSEA	University	

A TALE OF W.O.W

MALCOLM DOME talks to the Queen of wreck 'n' roll (right) about her solo LP.

THE STORY so far. . . Deep in the heart of the Soho district of New York, a heinous plot to subvert the world's youth is being hatched by the W.O.W (Wendy's Outrageous Weirdos) organisation. A plan so diabolically devious that even such famed 'baddies' as Dick Dastardly and Muttley would be forced to touch their felonious forelocks in admiration.

Over the past few months many had tried and failed to infiltrate the inner W.O.W sanctum, attempting to discover the sinister secrets which lay within. However, as precious time ticked away for the threatened millions, top K.E.R.R.A.N.G (Kampaign to Enforce Rock 'N' Roll And Neuter Gryphon) agents Napoleon Domo and Ilya KuriPalmer, posing as a journalist and photographer (well, posing anyway), succeeded in gaining access to the tapes revealing the formula to W.O.W's bellicose blueprint for total domination. However, before they can signal the vital information to HM HQ, the tepid duo are captured, tied up and tortured (lucky bastards – rest of *Kerrang!* krew).

Now read on. . .

"Since you won't survive more than a few hours, I shall let you in on my little enslavement plans," sneered Wendy herself. A cruel dominatrix with a perverted sense of morality, her body was wrapped in leather, daisy chains and rubber tubing. Her nine-inch spiked heels glistened in the glow of KuriPalmer's sweating lens cap.

As she spoke, this most depraved of dollies allowed her lengthy, wet tongue to slide effortlessly from her saliva-soaked orifice. *'Claaak'*, the tongue slashed through the air with the ominous force of a full-frontal bullwhip assault, slicing through Domo's parched skin. The blood trickled down his neck, being licked up by the . . .

"WELL, WHAT d'ya think of it?"

"Whaat?"

"The two songs you've just heard. What's your opinion? Ya know, you're the first outsiders to hear it." I shook my head. Gone was the vision of S&M cloak 'n' daggery that had filled my mind. I was back inside reality, a plush well-appointed reality several floors up from the dingy New York streets. Photographer Ray Palmer looked at me as if he had been going through the same distinctly kinky dream scenario. Wendy O. Williams was standing next to me, her infamous visage wreathed in a welcoming smile and that famed body dressed merely in a leather jacket, t-shirt and faded denim jeans. And *she* was askin' the questions!

Suddenly, I realised what had been going on. For the previous several minutes I'd been privy to a sneak preview of two cuts from Wendy's recently-completed solo album. Titled 'I Love Sex & Rock 'N' Roll' and 'Bump & Grind', these salaciously sensual songs (no, 'B&G' ain't about life on the dodgems) had come across like the combined armed forces of the NATO allies on joint manoeuvres. Heavy? Compared to the sock-it-to-'em sounds on these tracks, Godzilla is a mere introverted mouse in carpet slippers. And Wendy's voice, thankfully, still comes across as if it's been sired by a gravel pit!

"To me, it sounds like Joan Jett in jackboots," I mumbled.

"Hey, you gotta be kiddin', boy. Joan Jett couldn't even *conceive* of something as heavy as this!"

Oh-oh, here comes that tongue again!!

Right, enough of this nonsense, let's get down to some sensible exchanges. A few months ago, Wendy O. Williams, one of the most upfront women in the rock field (no cheap jokes, please), finished work on the aforementioned solo album (her first). Produced by Gene Simmons (talking of tongues), it was recorded in New York at the same studio Kiss used for the 'Lick It Up' sessions (*Right Track*).

"Gene approached me with the idea," said a breathy and obviously very content Wendy. "The suggestions he put forward all fitted in with the sort of thing I wanted to get into anyway (*pardon!–Ed*). Y'see, I wanted to go a lot heavier than the rest of the Plasmatics. So, Gene's interest was perfect for me. We did this LP straight after Kiss finished 'LIU' and it took a few weeks to record. The unfortunate thing, however, is that, whilst they got their album released almost immediately, I'm still waiting on a deal for my one!"

Wendy's current label-less situation stems from *Capitol Records* decision to show her the door and escort her through it – along with the rest of the Plasmatics. This happened soon after the release, in late 1982, of the underrated (and rather powerful) 'Coup D'Etat' album.

"The label were assholes," snapped Wendy, recalling those donkey days. "They'd be real nice to my face, but were so busy sticking their tongues up each other's asses and jerking off that helping to sell the LP was almost forgotten. It got so bad with them that, eventually, I refused to let anyone from *Capitol* into the dressing room at gigs."

"The whole industry seems to have lost the will to shock and generally go crazy in a larger-than-life manner. Well, I'm going all out to give 'em the swift kick up the ass they need."

Wendy's amiable manager and general advisor, the giant Rod Swenson, put things in a more business-like perspective.

"The trouble was that, whilst everyone at *Capitol* was initially enthusiastic about the album, they realised that – because of the way the music business works in America – breaking such a heavy LP was gonna take an awful lot of hard work.

"The radio promotions department, for instance, were convinced it would never get any airplay . . . what they meant was that it might take 15-20 phone calls to get it onto the playlist of a particular station, and why should they bother to pull their fingers out when the new Billy Squier album ('Emotions In Motion') had also just been put out? That one was guaranteed huge sales. Therefore, the label took the softer option of living on the back of Squier's success and quietly forgetting about the Plasmatics."

The upshot is that Wendy and her team are now in the ignominious position of having to go tape-in-hand to various major companies in the hope of persuading someone that it's worth taking a risk on the new sounding, wildly marauding Williams.

"So far, everyone we've played the record to has shown considerable enthusiasm," babbled Wendy. "We should get a deal within the next couple of months."

BUT . . . who exactly is the *'we'* referred to above. Sure, it's well-known that W.O.W herself is on the vinyl slab and that Gene Simmons has been responsible for writing about half the material as well as producing the project, but who else is involved?

"Well, I'd rather not reveal the entire list," said an unusually coy Wendy, "though I will tell ya that Gene also plays bass and that on one of the numbers you heard ('Bump & Grind') Ace Frehley contributes some guitar parts, but I think you might have guessed that anyway. The rest of the guys are all friends of mine. There are a lot of hot young musos in there, but because we're still tying things up contractually I'm not gonna spoil it and let slip the whole story – not yet awhile!

"None of the Plasmatics appear, though. I've not had any rows with 'em, but this is *my* project and nothing to do with them. For the moment, anyway, we've gone our separate ways. The band hasn't *officially* split up, it's in a state of suspended animation; who knows, we might work together again, but, like I said, there was a difference in our musical outlook. I wanted to get heavier and they weren't too keen. To be honest, I don't know what any of them are up to, but I do wish 'em all the best in the future.

"The two songs you heard on the tape are representative of the album's style. It's not subtle, but that's the way I like my rock 'n' roll. As yet, we've not chosen a title for the album. It might be 'I Love Sex & Rock 'N' Roll' (well, Wendy has had a tattoo done to tell the world of her dual affections), but at this point in time no decision has been made. Who knows, we might end up just calling it 'Wendy O. Williams'.'

"To be frank, the current state of rock 'n'roll, in America especially, is depressing. The whole industry seems to have lost the will to shock and generally go crazy in a larger-than-life manner. Well, I'm going all out to give 'em the swift kick up the ass they need. You tell the readers of *Kerrang!* that Wendy O. Williams is out to get them all!"

EXCLUSIVE!

A Girl For All Seasons

A converted MICK WALL explores the (dream) world of KATE BUSH (right).

IT WAS a night, cool and replete, like any other night. I was bedded down in my fox-hole, my day-ticket all turned in and chewed over, gliding on a cushion of ozone into the calmer tonic waters of sleep release. In the distance. . . a sound.

Darkness surrounded me in opaque chiffon veils which were lifting casually, layer after layer, from the sweet night ground scented with earth beneath my bare feet.

Oh yes, now I could see; I was standing in a square by a gate. Before me, its menacing grey spires cutting deep incisions into the intestinal sac of the night sky, was an unlit church. I stood transfixed before the altar of my own confusion for an uncertain length of time, listening all the while for the sound, mellifluous in its steadily increasing velocity.

Suddenly, the heavy oak doors of the church swung open and a regiment of children carrying ochre candles aloft moved with their own dancing light into twilight view, humming and cooing the ancient songs of their fathers, heretical choruses all. Breath left me in translucent plasmic gasps. Time stopped.

In the centre of these columns of glittering child-light stood a woman. She was quite, quite breathtakingly beautiful. Her face a constellation of feline expression, ancient hieroglyphic image, a saucerful of secrets. The woman, accompanied by her honour guard of tiny laughing folk, moved elegantly up the footpath from the church doors, past where I was standing agape, and forward into the dark velvet forest that trimmed the hills to the North. She was singing. It sounded like:

"Ninny ninny nacky poo, nacky poo, nacky poo. . ."

And it moved me in a way no other singing voice could; it was a delicious, indulgent moment of unspoilt pleasure, a caress that tickled me behind the ears and laid one finger on my groin. My heart was an open wound which would never heal.

With the urgent balletic step of one who is possessed, I ran to join the mad procession of twinkling human light, ascending the slopes of impossible desire, praying for the Autumnal Heavens to spill with naked gifts. And all the while the woman sang. . .

Ineffably spellbound, I followed the voice . . . the face . . . the slender moment. And thus it would have remained had not the inexplicably cruel hand of fate touched my shoulder. A second more and I would surely have been lost for eternity, left to walk the oatmeal carpet of stars that connects this world with. . . another. Instead. . .

I woke up!

"WELL, WELL, only a dream and nothing more. So some might say, but I know better. The realm of dreams is the ultimate reality and one you would be wrong not to take seriously. It cuts time to ribbons, scuffs it up and sends it rolling into the open sewer, and it tells of the future and of the past, and it speaks in tongues of that most inexplicable of all puzzles – *the now!*

I wasn't dreaming of Kate Bush so much as wandering through the white Winter world of her songs. Sleigh-bells and wasteladen trains in a merry Easter march, with night and his army approaching. . . slowly. Kate Bush tells me that:

"I'm very influenced in my writing by old or traditional folk songs, ballads handed down by new generations of musicians but with the original atmosphere and emotions still maintained. The sort of music my mother, who's Irish, would have listened to and danced to, and used to play for me when I was very little. It's still probably my biggest musical influence; I really like that feeling folk music has – classical music, too – that timeless feeling you experience from the joy of just playing."

Kate Bush has an astonishing talent for writing songs and an unmistakable singing voice, unique in its intensity and pitch. Her dancing is a more recent acquisition. Though her mother was a prize-winning dancer, Kate began taking classes as late as her seventeenth year, a little over 12 months before her first ever single release, 'Wuthering Heights', reached Number One in the UK charts.

She is also the star of a dozen or more lavishly produced videos, the allure of which continues to titillate the jaundiced palate of TV audiences the world over. In their glamorous wake has come a chain of film and TV offers which up till now she has consistently declined.

All of which affords the lady a globe-wide reputation as one of the classiest, most outstandingly talented (not forgetting most *successful*) female pop performers of the last six years.

Simply, she's the best!

Mind you, and I'll be perfectly straight here, I only discovered the truth gradually. By stages. Three, to be precise . . .

I'D BEEN writing for *Sounds* for about three months off and on when one day a call comes through. The voice says:

"You are reviewing the singles this week." Just like that. And me, being the tail-wagging, keen as a witch's breath asshole I was in those days, I said:

"Oh, wow!" Just that.

I started playing the first of the 250 or so singles that had been released that week at about eight o'clock in the evening, scribbling down notes and silly bits and pieces like that. By four the next morning I had about 40 left to go and I was *panicking*, so wiped out with boredom I was beginning to hallucinate an early suicide. It was then that I spotted a single in a full colour pic sleeve – a luxury for an unknown artiste even today – called 'Wuthering Heights'. A woman, vaguely oriental in appearance, posed erotically on the cover. For a second, I thought this one might even be good, or at least a bit good. I played it. . .

I still shudder at the memory of the occasion! I *hated* it. The sinister attack of the opening vocal lines carved my senses into lead shavings all over the floor. Do you know pain? Well, that's what it was for me, that first time.

I pasted the record with a virulent vitriol refined into an almighty sneer, pronouncing it dead from the neck up. Three weeks later it was Number One in the charts.

Stage two commenced with the release of 'Man With The Child In His Eyes', taken from her first album, 'The Kick Inside'. That whole album, but more particularly the second single, opened my eyes wide to the remote hinterlands of youthful imagination and populist conceit that must surely make up a large part of the artistic nature of the author of such a sweetly motivated pop single. It also finally rid me of those stinking prejudices I'd had about her voice. She sang like an angel. . . the woman with the child in her voice.

Kate Bush wrote her second hit single when she was 14.

The last stage began when I was invited by a friend to go and see Kate Bush on her first tour. She was appearing at the *London Palladium*. Live! Oh, what a night! An evening drawn in exotic inks across the canvas of my mind, an illicit confection of sensations.

On a totally professional level, the lights, the complex choreography made to appear simple and careless, the dancing flesh, evoked an atmosphere that oozed pleasure, that reeked of shameless beautiful entertainment enjoyed from both sides of the footlights. Indeed, when I remind Kate Bush of that night I forget for a moment that she was the bearer of such *insouciant* warmth and I merely the receiver. We speak of our (shared) memories of the occasion with so obvious and touching a mutual delight you would swear we had gone to the show together, sat next to each other in the stalls . . .

"I get so incredibly nervous before I go on," she admits. "All I'd really done in the way of live performance before the tour were things like TV shows, and videos. I'd never done a big tour. . . and the sort of props and ideas for the show we were carrying around with us seemed a bit ambitious, a bit awesome, at first, but I loved those shows. Once I was onstage I had so much fun. I'd like to do more of it."

From there on in, Doc, I was hooked. And my habit keeps creeping up, getting bigger all the time.

HER LAST album, 'The Dreaming' is her best, to quote a *cliché*. Self-produced, self-written songs, she even picks the ideas for the sleeve graphics, and that's *before* she sits down to think about what she wants to do with the new video. . . damn, I don't mean this to be a love letter, I jes wanna wake y'all up to washapp'ning.

Own up, you lather over the videos, right? Something in your head says 'swim' when you hear her on the radio, yes? Then follow me down to Kate Bush's dance studio where she's sitting cross-legged on the floor, bundled up in wool against the icy January breath of Jack Frost, a tray of tea and biscuits laid in neo-Chinese ceremonial fashion between us, your arse and mine parked on the only cushion available, and we'll smoulder

CONTINUES PAGE 44

EXCLUSIVE!

Pic Ray Palmer

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away the chill afternoon together. . .

Before you studied dance did you ever feel you might have a natural aptitude for dancing, performing?

"No. Never. Within the first two weeks of trying – I went to this dance school up in London where, you know, you can just go along part-time – I thought, there's no way I can do this, this is just ridiculous, I'm useless, and it's going to take me years and years. . . I really thought that after about a year I'd be a really great dancer.

"But I got hooked and started going up to London every day. Suddenly, I became a human being – just learning to move!"

Do you employ a choreographer?

"No. The only time I've used one really was on the tour, though it can be almost impossible to work at dancing by yourself, you *need* a teacher. When I'm working on my classes I tend to go up to London because my teacher can't travel. She's too busy."

In another life, could you have made a career out of dancing?

"I don't know. There was a time, when I'd been dancing for about a year and a half, and I was never really sure if an album was going to manifest itself, that I thought, if you want to be a dancer you should do it *now*. Because I had people approaching me at the dance class, asking if I wanted to go to Germany and dance in clubs and things, and for a time I really got into the dance thing much more seriously than I thought I would. But I don't think I was good enough. I didn't stand out enough."

Do you write all the time?

"No. I have to write for an album."

You're not very prolific then?

"I used to be. I used to write every day and if it wasn't very good I'd keep a little bit and maybe use it in something else. As soon as 'Wuthering Heights' became a hit, though, my whole routine was just blown apart, it was extraordinary how suddenly everything changed.

"I had such a routine going. It was like, get up, play the piano, go dancing, come back, play the piano, write songs all night, then go to bed. It was like that every day."

Were you very happy then?

"Yes, I was. I think it was one of the happiest times for me as a person. I'd just left school and I was beginning to find myself as an individual. It was very exciting, but I wanted more than anything in the world to make an album, just to see that piece of plastic. And then it happened, and it was like instant, you know, round the world in 50 days sort of thing, it's frightening. I don't know how I did it. I couldn't do it now."

Pic Ray Palmer

KATE BUSH: "I regard myself primarily as a songwriter and I don't want to cop out of writing."

DO YOU come from a particularly artistic family?

"Well, my mother's a dancer, she won a lot of prizes cleaning the floor with the opposition, and my father's a musician."

I know your family are involved in your business, but were they behind you when you signed to EMI *at 16? Did they freak out? Sex and drugs and writers etc. . .*

"No, not at all. They had seen it coming for a long time. The original idea was to see if we could sell my songs to a publisher, not that I should be a singer or a performer or anything. We had quite modest, curious aims. So it was gradual and they were always supportive."

Did you ever have singing lessons?

"Yes."

Did your teacher try to get you to sing in a lower voice? (stupid joke).

"No, not at all. I used to go for about half-an-hour a week and the guy would get me to practice my scales and my breathing or something and then ask to hear my new songs. So I'd sing them for him and he helped me more that way. He was really good."

Do you get self-conscious when you're making a video?

"I get very nervous before I do anything. I feel I have to work at songs for days before I start to produce anything interesting. Before I peform, I'm always worried that we didn't spend enough time getting this or that together."

You never cover other people's material. Why? Don't you see yourself as The Interpretive Singer? A touch of the Rod Stewart's?

"Actually, I love singing great songs written by other people, it can be fun discovering how beautiful some composers' work is. But I've felt happier recording my own numbers. I regard myself primarily as a songwriter and I don't want to cop out of writing. I get guilty enough as it is when I'm not writing for lengths of time."

Kate Bush and I carry on talking while the sun goes down behind my back. We talk and she tells me she is currently writing songs for a new album scheduled for the Autumn. How appropriate, thought I. Do you like the Winter? "I like *all* the seasons. They each have something to bring," she replies enigmatically. God, this is getting wistful!

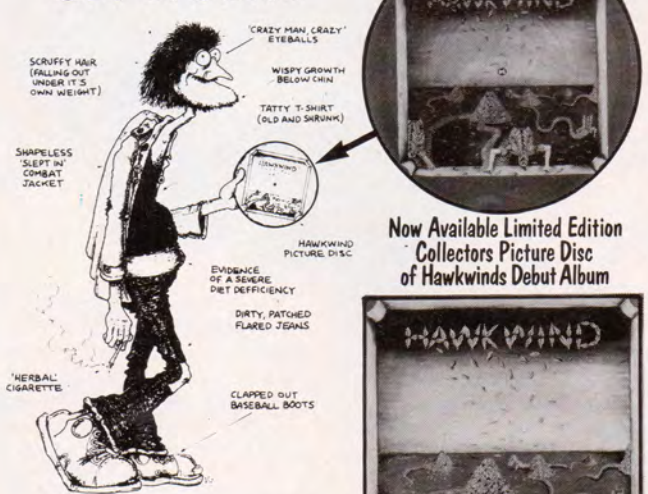
She tells me that she hennas her hair, crimps it occasionally, and that she has make-up artists and hair beauticians available as well as costume designers equipped to run off fantasy threads like the 'Babooshka' number – guaranteed to dry your throat, boys!

She says that she finds it hard to read a book without turning it into a song, and she informs me that Oscar Wilde is probably her favourite author. She is especially fond of his childrens' stories which can still make her cry.

All I can say is . . . well, yeah. Me too.

HAWKWIND

GET SMART!



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ALBUMS

FROM PAGE 10

and a simply exquisite bridge, I can't recommend this one highly enough.

When you get under the skin of Great White you realise there's a damn sight more to them than you first thought – there's depth to the material that you didn't notice beforehand. 'No Better Than Hell' amplifies this point; there's a sense of dynamics here just waiting to be found, as on the cover of 'Substitute', beefed up and now very much an Eighties song!

Lyrically, it gets a bit dodgy at times. Try *'I'm no loser, I got nothin' to lose'* from the otherwise excellent 'Bad Boys' for size! Hurts your teeth a bit, eh?! But what the hell, this is rock 'n' roll – it ain't Styx (them again), a none-too-subtle difference! Rock 'n' rollers are. . . well. . . rock 'n' rollers, they ain't poets, and if you give Great White that extra chance you'll find they can rock with the best of 'em. A very solid debut.

HOWARD JOHNSON

TWELFTH NIGHT
'Live And Let Live'
(Music For Nations MFN 18)

IT'S ALWAYS a brave step for a relatively new band to unleash a 'live' album on the world. These pioneers of the New Wave of Progressive Rock are obviously hoping to re-capture the kind of atmosphere that best encourages their music.

By recording a 'live' set at the *Marquee* we can hear the cheers and yells and the interplay between band and audience, but the risk is that some of the intensity of a 'live' gig is bound to be dissipated and one of the casualties on this nicely packaged set is the vocals. Geoff Mann may have a lot of presence but he's no Peter Gabriel or Phil Collins – his voice doesn't have the range of experience yet, and indeed this was his farewell gig.

Instrumentally, the band sound fine and are well balanced, but the irony of the lyrics – anti-war, anti-politician – is dulled by the way the ambience of the *Marquee* soaks up the sound. They should really have recorded the set in a large, echoing church hall, with an audience of three people, so as to give the songs the spooky power they need.

The mesh of guitars and keyboards on such extended arrangements as 'Fact And Fiction' and 'The End Of The Endless Majority' is impressive. Fast runs towards an orchestral climax, aching empty spaces and rumbling percussive fury are all part of a *genre* thought buried in the changes of the late Seventies. But, lo, the Progressives are back; let the *Moog* synthesisers ring out!

An essential ingredient of such music is, of course, humour and Geoff is particularly effective when leading the 'blah' and 'rhubarb' chants at the beginning of 'We Are Sane' – his impression of a party political broadcast.

Here is a band that deserves to live and grow, but they must toil, polish, practise and make it all much better on their next studio album.

CHRIS WELCH

THE RODS
'The Rods Live'
(Music For Nations MFN 16)

THE RODS, for those few not in the know, are a bunch of dirty, lowdown, marauding maiden maulers from Rochester, New York, who have thrashed out their particular brand of Metal 'n' roll on three studio platters thus far – 'The Rods', 'Wild Dogs' and 'In The Raw'.

This latest offering, imaginatively titled 'The Rods Live' (must have been named in a bout of creative thinking!) is, as you might have guessed, a live album! Recorded at various dates across the States, this is what can only be termed a 'showcase album' as, with the exception of 'Hurricane' from 'ITR', no previously recorded material has been included. A strange move indeed. Oh well, here goes anyway.

Side One kicks off with 'I Live For Rock 'N' Roll', which would have been great were it not for the quirky whump/thwack pattern on Carl Canedy's drums. The next track 'Hellbound', however, is a total disappointment; compare it with 'Metal Gods' by Priest and you'll see what I mean.

'Born To Rock' slices in next and is something of a redeemer – the guitar solo in particular is excellent. This one could easily become a Rods classic. This is followed by an over-the-top exhibition of complete noise/feedback from Dave 'Rock' Feinstein which has been dubbed 'The Viper'.

'Speed Demon' closes the first side and is another, typically 'Rods-ish', maniac Metal workout, lightning guitar *et al.*

Side Two opens with 'Hurricane', a very fast if average number, as is 'Devil's Child', which follows, while 'Rabid Thunder' proves to be a boring drum solo from Canedy (but then most are, mate), though the guy has got very fast feet.

The album ends with 'Cold Sweat And Blood' – good rifferama with the crowd joining in for the chorus.

Overall, the musicianship, though none too flamboyant, is good with some nice straightahead drum work from Canedy, throbbing bass from Gary Bordonaro and fret-burning fingerwork from Feinstein, but they could/should have made a more consistent record.

Don't rush out to buy this unless you like patchy albums!

DARREN CROOK

HEAVEN
'Where Angels Fear To Tread'
(CBS 25783 import)

AS I had never sampled any of this Aussie outfit's earlier output (try saying that after a few pints of *Fosters*!), I was completely in the dark as to what to expect. But this, their second LP, has left me with a generally favourable impression of Heaven's delights.

The title track and opener, 'Where Angels Fear To Tread', proves the band a punchy five-piece with a particularly economical sound, carrying on the tradition of hard-hitting riff rock which the Aussies seem to excel at.

Despite taking up residence in laid back Los Angeles, Heaven have retained a bitingly energetic feel, with the end result that all the numbers featured here are tighter than a pair of Dave Lee Roth's trousers and twice as loud.

Musically, the band have all the ingredients needed for today's live show; however, this *is* a studio album and, with the inclusion of a couple of slower-paced numbers, Heaven could have highlighted their talent still further while, at the same time, introducing that all-important light and shade which is, generally speaking, the only missing factor in this package.

Perhaps the most telling thing about 'WAFTT', however, is the way Heaven manage to introduce clean-cut, raw class into their songs without losing that basic, good-time rock'n'roll feel which seems to carry them through when, on occasions, originality takes a dive. The band are definitely a cut above the rest . . . Heavens above.

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Picture	Eternal Dark (Highly Recommended)	£5.99
Bullet	No Mercy	£5.99
Crossfire	See You In Hell	£5.99

7" Kiss – All Hell's Breakin' Loose, Hellion – Black Night, Jagged Edge – Hand Of The Master. All £1.65 each.

SINGLES (£1.30 each)

Desolation Angels	Valhalla
Venom	Warhead
Jeddah	Eleanor Rigby
Pali Gap	Under The Sun
Tracer	EP (Psychedelic, Doors meets HM)

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CASSETTES

Overdrive	LP Length	£2.50
Strutt	(Members ex-Deep Machine) 3 track	£1.50

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February 24th ..... **Savage**
March 2nd ..... **Vardis**
March 16th ..... **Mercyful Fate**
Please ring for details of other gigs

VERY IMMINENT
(Phone for confirmation)

Loudness	Disillusion	£12.99
Thunderfire	1st	£5.99
Cloven Hoof	1st	£4.99
Witchkiller	Riders Of Doom	POA
Ostrogoth	Ecstacy And Danger	£5.99
Killer	New LP (very Heavy)	£5.99
X-Ray	2nd LP	£12.99

MAIL ORDER: UK (1st Class) 1 LP-£1' 2 LP's £1.50; 3 LP's etc + 25p each. 7" single + tapes 1=30p; 2=50p; 3 or more + 20p. Overseas please double UK rates. Cheques/PO's etc made payable to 'SHADES'

METAL FORCES Issue 3-Due 28th Feb. Features Venom, Accept, German Metal, Poll results, Metallica+much more+many import LP reviews. Price £1 inc. postage.

MCP presents

QUIET RIOT

Plus Special Guests

CITY HALL, NEWCASTLE
FRIDAY 2nd MARCH 7.30 p.m.

LEEDS UNIVERSITY REFECTORY
SATURDAY 3rd MARCH 7.30 p.m.

APOLLO THEATRE, MANCHESTER
SUNDAY 4th MARCH 7.30 p.m.

ODEON THEATRE, BIRMINGHAM
MONDAY 5th MARCH 7.30 p.m.

ST. DAVID'S HALL, CARDIFF
TUESDAY 6th MARCH 7.30 p.m.

ODEON THEATRE, HAMMERSMITH
WEDNESDAY 7th MARCH 7.30 p.m.

Tickets for all concerts: £4.00 Available from each B/O and all usual agents

Album: Metal Health, New Single: Bad Boys, out on Epic Records & Tapes

SINGLES

1	—	PUNCH & JUDY **Marillion** (EMI)
2	5	JUMP **Van Halen** (Warner Brothers)
3	2	BIRD OF PARADISE **Snowy White** (Towerbell)
4	14	EYES IN THE NIGHT (ARRIVE ALIVE) **Pallas** (Harvest)
5	6	LOVE IS A BATTLEFIELD **Pat Benatar** (Chrysalis)
6	—	ROCK YOU LIKE A HURRICANE **Scorpions** (Harvest)
7	3	GIVE ME MORE TIME **Whitesnake** (Liberty)
8	17	SAILING TO AMERICA **Saxon** (Carrere)
9	1	FREEWHEEL BURNING **Judas Priest** (CBS)
10	8	JUMP IN THE FIRE **Metallica** (Music For Nations)
11	28	DEFENDER **Manowar** (Music For Nations)
12	4	HOLD ON TO LOVE **Gary Moore** (Ten)
13	—	RUN RUNAWAY **Slade** (RCA)
14	18	IF I'D BEEN THE ONE **38 Special** (A&M)
15	10	FREEBIRD **Lynyrd Skynyrd** (MCA)
16	—	BURNING IN THE HEAT **Girlschool** (Bronze)
17	9	MARGUERITA TIME **Status Quo** (Vertigo)
18	7	RAZOR'S EDGE **Meat Loaf** (Epic)
19	16	SOMETHING SPECIAL **Emerson** (Neat)
20	11	BARK AT THE MOON **Ozzy Osbourne** (Epic)
21	13	METAL HEALTH/CUM ON FEEL THE NOIZE **Quiet Riot** (Epic)
22	12	MY OH MY **Slade** (RCA)
23	15	A ZOO **Hawkwind** (Flicknife)
24	21	EAT THE RICH **Tysondog** (Neat)
25	19	SHARP DRESSED MAN **ZZ Top** (Warner Brothers)
26	20	TAKE ME AWAY **Blue Oyster Cult** (CBS)
27	22	TOO LATE FOR LOVE **Def Leppard** (Vertigo)
28	—	MIDNIGHT PROMISES **Mama's Boys** (Spartan)
29	23	BLACK FUNERAL **Mercyful Fate** (Music For Nations)
30	29	BLONDIE GIRL **Earthshaker** (Music For Nations)

Compiled by MRIB

ALBUMS

1	—	SLIDE IT IN **Whitesnake** (Liberty)
2	2	1984 **Van Halen** (Warner Brothers)
3	1	DEFENDERS OF THE FAITH **Judas Priest** (CBS)
4	—	CRUSADER **Saxon** (Carrere)
5	3	BALLS TO THE WALL **Accept** (Portrait)
6	19	MINI LP **Hellion** (Music For Nations)
7	9	PENETRATOR **Ted Nugent** (Atlantic)
8	25	FISTFUL OF METAL **Anthrax** (Music For Nations)
9	5	PYROMANIA **Def Leppard** (Vertigo)
10	—	THE RODS LIVE **Rods** (Music For Nations)
11	10	HOLY DIVER **Dio** (Vertigo)
12	6	BACK TO BACK **Status Quo** (Vertigo)
13	12	SUBJECT **Aldo Nova** (Portrait)
14	4	BARK AT THE MOON **Ozzy Osbourne** (Epic)
15	34	ONCE BITTEN . . . TWICE SHY **Shy** (Ebony)
16	15	SHOW NO MERCY **Slayer** (Metal Blade)
17	—	OUTSIDE THE LAW **Lloyd-Langton Group** (Flicknife)
18	11	METAL HEALTH **Quiet Riot** (Epic)
19	—	BON JOVI **Bon Jovi** (Mercury)
20	7	ELIMINATOR **ZZ Top** (Warner Brothers)
21	—	MANIAC **Acid** (Megaton)
22	16	COURT IN THE ACT **Satan** (Roadrunner)
23	13	90125 **Yes** (Atco)
24	17	THE REVOLUTION BY NIGHT **Blue Oyster Cult** (CBS)
25	22	SEE YOU IN HELL **Grim Reaper** (Ebony)
26	—	WHITE FLAMES **Snowy White** (Towerbell)
27	18	THE AMAZING KAMIKAZE SYNDROME **Slade** (RCA)
28	14	MELISSA **Mercyful Fate** (Music For Nations)
29	—	RAMPAGE **Rampage** (Fastlane Records)
30	30	OBLIVION **Utopia** (Utopia)
31	31	MIDNIGHT MADNESS **Night Ranger** (MCA)
32	24	EARTHSHAKER **Earthshaker** (Music For Nations)
33	26	STAR FLEET PROJECT **Brian May & Friends** (EMI)
34	33	HEADING FOR A STORM **Vandenberg** (Atco)
35	20	LIFE **Thin Lizzy** (Vertigo)
36	—	SEE YOU IN HELL **Crossfire** (Mausoleum)
37	—	NO MERCY **Bullet** (Lark)
38	21	NO PAROLE FROM ROCK 'N' ROLL **Alcatrazz** (Rocshire)
39	29	WALK INTO LIGHT **Ian Anderson** (Chrysalis)
40	31	TOUR DE FORCE **38 Special** (A&M)

Compiled By MRIB

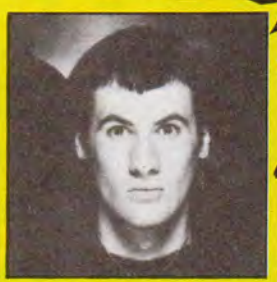
Musos PLAYLIST

Marc Storace (Krokus)

'SYNCHRONICITY' The Police (A&M)

'DEFENDERS OF THE FAITH' Judas Priest (CBS)

'FRONTIERS' Journey (CBS)



Fish (Marillion)

'SOMEONE SAVED MY LIFE TONIGHT' Elton John (track from the 'Captain Fantastic & The Brown Dirt Cowboy' LP on MCA/DJM)

'LUCRETIA MACEVIL' Blood, Sweat & Tears (track from the 'Blood, Sweat & Tears' LP on CBS).

'STATION TO STATION' David Bowie (RCA)

IMPORT ALBUMS

1	PENETRATOR **Ted Nugent** (Atlantic)
2	SHOW NO MERCY **Slayer** (Metal Blade)
3	BON JOVI **Bon Jovi** (Mercury)
4	COURT IN THE ACT **Satan** (Roadrunner)
5	OBLIVION **Utopia** (Utopia)
6	SEE YOU IN HELL **Crossfire** (Mausoleum)
7	NO MERCY **Bullet** (Lark)
8	NO PAROLE FROM ROCK'N'ROLL **Alcatrazz** (Rocshire)
9	BEST OF ACCEPT **Accept** (Metronome)
10	CLEVELAND METAL **Various** (Clubside)

Compiled By MRIB

KERRANG!

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THE ALBUM
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MFN 19

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12 KUT 102

MANOWAR

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THE TOUR

Witness the Manowar "SPECTACLE OF MIGHT"
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MARCH 3	ST ALBANS CITY HALL	MARCH 10	MANCHESTER APPOLLO
4	BOURNEMOUTH WINTER GARDENS	11	SWANSEA BRANGWYN HALL
5	BRISTOL COLSTON HALL	12	HAMMERSMITH ODEON
6	BIRMINGHAM ODEON	13	MIDDLESBOROUGH TOWN HALL
8	EDINBURGH PLAYHOUSE	14	NOTTINGHAM ROCK CITY
9	NEWCASTLE MAYFAIR		

SPECIAL GUESTS · MERCYFUL FATE

RICK SPRINGFIELD

IT JUST goes to show what company backing can do for a boy! Rick Springfield, Australian-born teen idol of America and admired (not because of that!) by *Kerrang!* writers for a good long while, has finally broken through in Britain, with 'Human Touch' riding high in the charts as we go to press. UK teeny-boppers, always suckers for a pretty face, have now accorded Rick the success he deserves but that shouldn't stop you from recognising his heavy duty rock talents as well. Go to it!

HOWARD JOHNSON